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THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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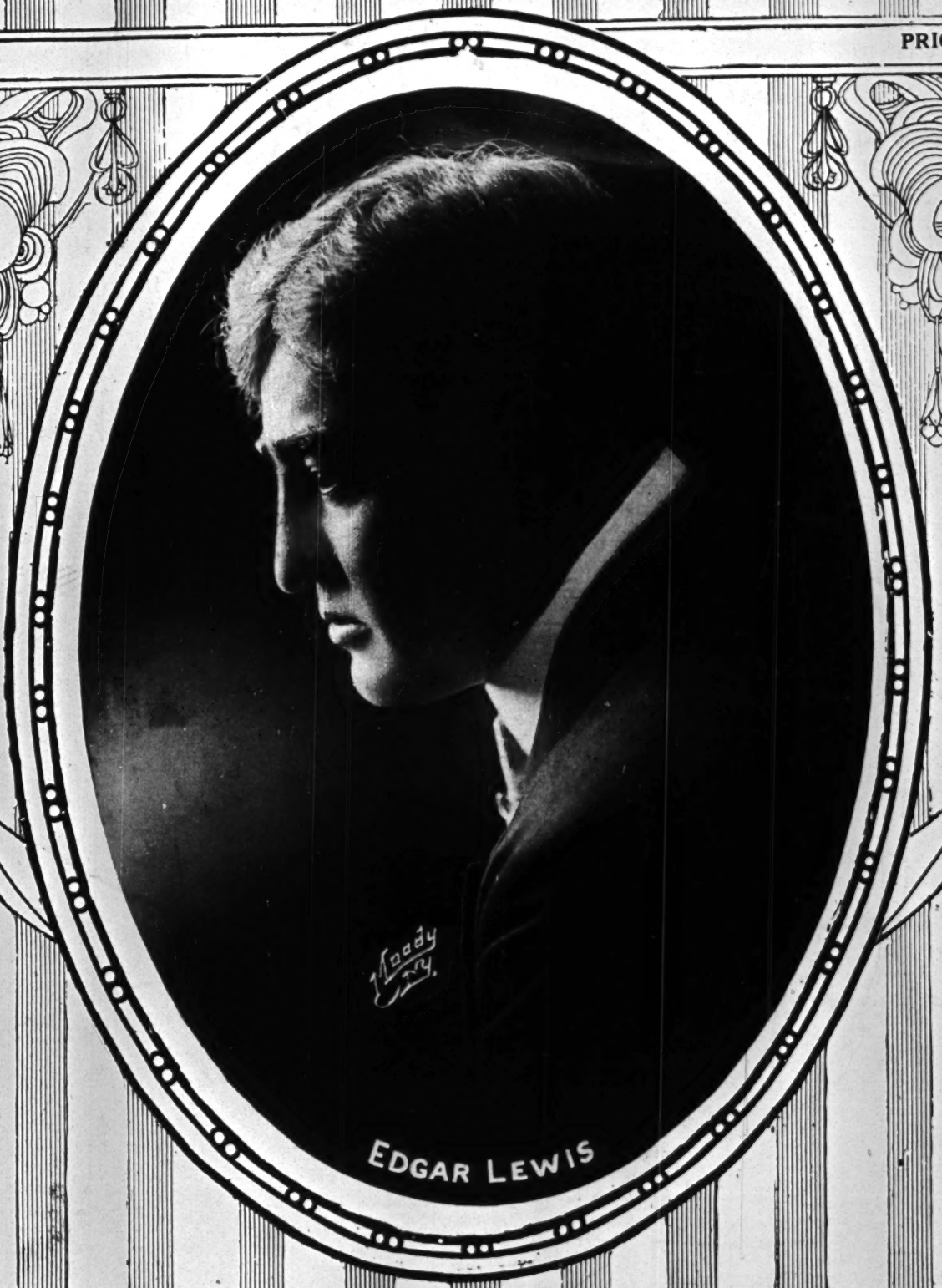
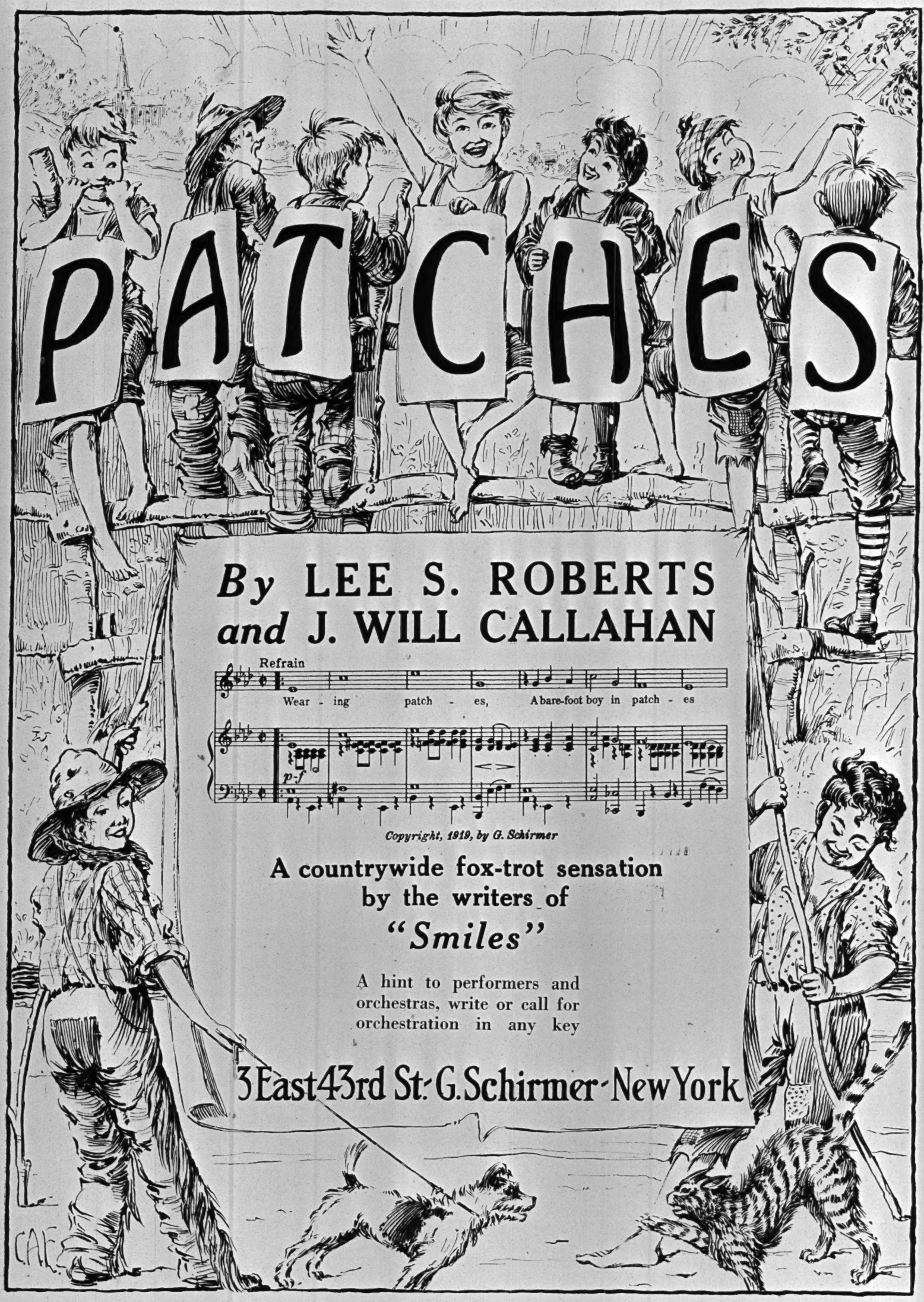


EDGAR LEWIS

THE NATIONAL THEATRICAL WEEKLY



By LEE S. ROBERTS
and J. WILL CALLAHAN

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A countrywide fox-trot sensation by the writers of

"Smiles"

A hint to performers and orchestras, write or call for orchestration in any key

3 East 43rd St. G. Schirmer New York

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DISSENSION RENDING LAMBS; BURNSIDE, THEIR SHEPHERD, QUITS

Criticism of Many Members, Dating Back to Actors' Strike, Together with Closing of Bar and Indifference of Manager Members, Affecting the Club

The unexpected action last Friday of R. H. Burnside in tendering his resignation as Shepherd of the Lambs, an unprecedented action, for never in this club's history has one of its Shepherds voluntarily relinquished his leadership while in office, created a sensation in the club such as it has rarely, if ever, experienced. And, in the very nature of things, his definite indication that he no longer desires to be the leading officer of the club, an honor accorded him twice, successively, within the last two years, has caused an upheaval from the effects of which it will take a long time for the club to recover.

No reason was given by Burnside for his action. He tendered his resignation to the club's Council, which corresponds to the average club's directorate or board of governors, relying on that body to pass upon his resignation at its earliest convenience.

However, it has been common knowledge at the Lambs for a long time, that Burnside's position at the club was becoming more and more untenable by reason of the "clique" and "knitting circle" propaganda which, it is said, has been directed at him since the actors' strike last summer. From time to time, certain groups of members, mostly Equity members, according to report, were in the habit of congregating in the club for the express purpose of reviewing Burnside's official and private acts, those relating to the club's affairs as well as those concerned with his theatrical affairs.

For example, the Shepherd's attitude toward Equity both during and after the strike was discussed. His association with Charles Dillingham was pointed to; his close business relations as producing manager for Dillingham were taken as an angle from which to judge his interest in the actor in general and the Equity member in particular.

Especially has this been so with the group dubbed "The Knitting Circle," because they consisted for the most part of Equity members out of work, who gathered at the club, where, without the customary liquor which would have raised their hopes and spirits, they waxed pessimistic. That mood is reported to have contributed largely to the talk that followed. And, in this talk the Shepherd was put on the pan in no uncertain fashion.

Occasionally reported derogatory remarks about him would reach his ears. But he paid little attention to them. However, within the last few months some of the attacks made against him became so virulent that there seemed to be nothing for him to do but take cognizance of them or else resign as Shepherd. He chose the latter course.

Several members of the Lambs know exactly why Burnside tendered his resignation. One of them is A. O. Brown, chairman of the house committee, who early this week admitted that he knew why the Shepherd had resigned, but refused to make any further statement regarding the matter beyond this: "I know why the Shepherd resigned and there are three members besides myself who do; but nothing will be said by us about it to anybody. Let Mr. Burnside speak for himself."

The Shepherd is scheduled to speak for himself on Thursday of this week, on which day a "Public" meeting has been arranged at the club. Notices to attend the meeting have been sent to all the members, the following being the official communciation, sent out by Charles A. Stevenson, the corresponding secretary:

"The Council at the Regular Meeting to-day (February 19, 1920), received the resignation of our Shepherd. The Council has not yet acted on this resignation and will not do so until the members of the club have had an opportunity to hear from the Shepherd and the members of the Council the reason for his action.

"Notice is hereby given that a Public Meeting will be held in the 'Fold' on Thursday, February 26, 1920, at 4:30 P. M.

"CHARLES STEVENSON,
"Corresponding Secretary."

ACTOR PROVED INNOCENT

After spending fourteen months in jail on a charge of burglary, George MacDonald, a vaudeville performer, was exonerated in court last week and the indictment against him dismissed.

MacDonald was arrested in the fall of 1917, at Highland Lake, a Summer resort in Sullivan County, New York, and charged with burglary. He was convicted on circumstantial evidence, and sentenced to a term in State's prison. He did not let any of his friends or business associates know of his position until January, 1919, when it became unbearable. He then got into communication with Hugh Herbert, vice-president of the National Vaudeville Artists, who is a personal friend of his, and Herbert took the matter up with the N. V. A.

David Steinhardt, counsel for that organization, was immediately sent to Monticello and had MacDonald released on bail, but the indictment for burglary was not removed. On February 10 of this year this indictment was dismissed, evidence having been presented which exonerated MacDonald from any guilt.

SELWYN'S CLOSE "ROLLO'S OAT"

"Rollo's Wild Oat," the newest Clare Kummer comedy, which the Selwyns produced, closed last Saturday night in Philadelphia after being out for only two weeks.

Its closing was attributed to several reasons at the Selwyn offices, not the least of which is the illness of Roland Young, the featured principal. However, it was also stated that the show needed revision, especially the first act, so it will be treated by the author and presented again by the Selwyns early next season.

WANTS SHOW FOR HAVANA

Juan Martin, who controls the Teatro Margot in Havana, arrived here last week from the Cuban capital for the purpose of finding an American revue to present in Havana and then send on a tour of South America.

After seeing the roof shows of Flo Ziegfeld and Morris Gest, Martin discussed with Gest the possibility of presenting the "Midnight Whirl" in Havana and, according to Martin, Gest would be perfectly willing to send his show down there providing the Cuban theatrical man would guarantee $20,000 a week and give him a thirty-three per cent share of the profits. That is to say, Gest would pay his company out of the $20,000 weekly guarantee, and get 33 per cent of any other profits that might accrue. In addition, the company would have to be guaranteed transportation both ways, Gest and his wife to be included.

Obviously Gest's offer did not appeal to the Cuban manager, for he stated to a CLIPPER reporter that he would have a talk with Ziegfeld about sending a revue to Cuba, and, failing to come to terms with the latter, he would attempt to acquire parts of other musical shows, such as G. M. Anderson's "Frivolities" and other revues, which he would present together.

He stated that a first-class American revue, of the calibre of shows produced by Ziegfeld and Gest, which Cuba and South America never get, could play to $40,000 a week in Havana and many of the larger South American cities, explaining that the theatre going public in the Southern climes mentioned, would pay $10 top to witness a good revue, magnificently presented, with plenty of pretty American girls in them.

Martin is a former South American newspaper cartoonist who, about six months ago, went into the theatrical business in Havana, where he acquired the Teatro Margot, a 500-seat house where Spanish comedies are being presented.

However, he stated that for a good American revue, he could secure almost any theatre in Havana or the larger cities of South America. He said that the theatrical business down there is very good at the present time, especially in Havana, where the theatres are thriving as never before by reason of the vast influx of foreigners, of whom there are more than 80,000 Americans living in the Cuban capital at the present time.

OPERA SINGERS ROBBED

SAN FRANCISCO, Cal., Feb. 21.—Rosina Zotti and Ada Paggi, two grand opera singers, were awakened the other morning at a local hotel and discovered a man in their room. They shrieked and he fled taking with him a purse containing $100.

COAST OPERA GETS $60,000

SAN FRANCISCO, Feb. 21.—The San Carlos Grand Opera Company closed here tonight after a run of three weeks, at the Curran Theatre, where they played to $60,000 for that period.

Kolb and Dill's new revue "Wet and Dry" will follow them into the house.

"CHRIS" OPENS MAR. 8

"Chris," the new play by Eugene O'Neill, will be given its premiere in Atlantic City on March 8. In the cast will appear Emmett Corrigan, Lynn Fontaine and Arthur Ashley.

"GOOD MORNING, JUDGE" CLOSING

"Good Morning, Judge," which has been on the road since last September, is scheduled to close next Saturday night in Toronto. George Hassell, the featured principal has been engaged for an important part in "Floradora," now in rehearsal and which the Shuberts are reviving. Lew Morton is staging the show.

"Good Morning, Judge," a musicalized version of Sir Arthur Wing Pinero's famous English farce, "The Magistrate," was produced in this country by Sanger and Jordan (Empire Producing Co.) in association with Lee Shubert. While it was running here at the Shubert Theatre, with Mollie and Charlie King in the cast, it was also finishing a long run in London, where it was titled "The Boy."

It was stated early this week by Robert Campbell, of the Sanger and Jordan office, that the "Judge" show would be sent on tour again early next season.

THEDA HAS $8,000 ADVANCE

PITTSBURGH, Pa., Feb. 23.—Theda Bara, who opened here tonight at the Duquesne Theatre in "The Blue Flame," the play A. H. Woods has provided for her appearance in the spoken drama, found an advance sale amounting to $8,000 awaiting her arrival here from Washington, where she finished a week's engagement last Saturday night.

Judging from the advance and the hordes that were turned away because of the S. R. O. condition that existed, it is quite likely that "The Blue Flame" will play to absolute capacity for the week it will remain here, which, interpreted into figures, means approximately $20,000. Last week, the show played to $18,000 in Washington.

STERN CLOSES SHOW

A. S. Stern closed "She Walked in Her Sleep" company at Fargo, North Dakota, last Saturday. The cast consisted of sixteen people, headed by Paul Nicholson, all of whom are being brought back to New York.

"She Walked in Her Sleep" opened in October and played out to the Coast, from where it played eastward until Saturday.

HERBERT WANTS OWN HOUSE

It is reported that Victor Herbert is seeking a Broadway playhouse of his own, where Herbert musical plays, both new and old, could be presented. A well known builder, it is said, is conferring with the producer and is willing to furnish the financial backing. Should a Herbert theatre make its appearance along Broadway it would probably operate on a popular price policy with a $2.00 top.

FLORENCE NASH OPENING

BALTIMORE, Feb. 23.—Henry W. Savage will present Florence Nash in "Cornered," a new melodrama by Dodson L. Mitchell, here next Monday night at Fords. Supporting Miss Nash, will be Amelia Gardner, Mabel Caruthers, Leslie Austen, Edward Emery, Morgan Comyn and Robert Forsyth.

ZIEGFELD GIRL WINS

Katherine Perry, of Flo Ziegfeld's new "Nine O'Clock Revue," was adjudged the most beautiful girl present at the "Chu Chin Chow" ball last Saturday. Lilyan Tashman, of "The Gold Diggers," was picked as the most beautifully costumed.

OPENING OF REO TO START HEIGHTS THEATRE FIGHT

Fox and Moss, with Increased Orchestras and Other Features, Have Also Sewed Up Many First Releases—New House Opens Friday

That there is a fight on between the Fox and B. S. Moss interests in the Washington Heights section of the city has been evidenced during the past few months by the activities of the various Fox and Moss managers in that area, to conjure up some new feature of attraction in their respective houses, in an effort to get a corner on up town patronage.

The beginning of this theatrical war dates back to several years ago when the Moss interests invaded the up-town field which prior to that time had been the exclusive territory of the Fox people, with the exception of a score or more small motion picture houses. But not until recently has this play for the up-towners' half dollars and quarters become an out and out fight.

The two Fox and two Moss houses, with another soon to open, draw their patronage from the half million or so people estimated to live between One-hundred and Thirty-seventh Street and Van Cortland Park. And, to make the competition keener, the Reo, a new motion picture house, has invaded the territory and will opuen its doors the latter part of this week.

In their play for up-town patronage, the Fox Theatres are securing the first run pictures from Fox, Select, First National, Big Four and Metro Film Corporations, running headline vaudeville bills, increasing their theatre orchestras and adding a hundred and one other features in an effort to bring their houses to the fore. The B. S. Moss interests are running the first releases from Paramont, Famous Players, Pathe, World and Real Art exchanges, and increasing the quality of their vaudeville acts.

The first house to be built in this section was Fox's Washington, erected more than nine years ago at One-hundred and Forty-ninth Street and Amsterdam Avenue. This house operates on a straight picture policy with a change of bill every two days. Ben Leo, the manager, has installed a fourteen-piece orchestra and musical programs as a main feature. Forty cents is the top admission price.

Fox's Audubon was the second big house to make its appearance, about two years later. At the time of its erection it was known as "Fox's folly," that section being sparcely populated then. The house is located at One-hundred and Sixty-fifth and One-hundred and Sixty-sixth Streets and Broadway and has a seating capacity of 3,200. It is operated under a split week vaudeville and motion picture policy with a six-act bill presented twice a day, except on Saturdays and Sundays, when the performance is run continuously. Here the top price is seventy-five cents.

Ben Jackson, house manager at this theatre, recently increased his orchestra from sixteen men to twenty-four, making it the largest musical aggregation in any up town theatre. This house was constructed at the cost of half a million dollars and since that time has doubled its value. A normal week's business will result in a gross of more than $12,000 and on holiday weeks the gross has, at times, topped the $14,000 mark.

The Hamilton, at One-hundred and Forty-fifth Street and Broadway, was the first Moss house to be built in this section. The house is managed by Jack Le Roux and operates under a split week vaudeville-motion picture policy, with a six act bill playing three shows a day. This theatre, which has a seating capacity of 2,000 and gets a fifty-cent top price, is run in competition to Fox's Washington, four blocks distant.

Several months ago, the Moss interests took over the Dyckman at Two-hundred and Seventh and Dyckman Streets. It is said this move was made in order to get into that area before the Fox people. The house is managed by Irving Engel and operates on a straight picture policy, changing its bill daily. Thirty cents is the top price, and as for musical features the house as yet has none except for a small orchestra. However, beginning the first of March this house will run a double feature daily.

The new B. S. Moss theatre now in construction on One-hundred and Eighty-first Street, when opened next month, will be run in opposition to Fox's Audubon. The house will have a 3,500 seating capacity and will operate on a split week vaudeville-motion picture policy, with a six act show, playing three a day.

The Reo, at One-hundred and Fifty-ninth and One-hundred and Sixtieth Streets and Broadway, will open on Friday under the management of Dave Picker. This house, it is said, was built by the Shuberts and will later be used for legitimate production. Under the Picker management it will operate a straight motion picture policy with a daily change of bill. Picker, it is said, has a twenty-one year lease on the house.

Theatre managers in this section claim that Picker will have to "wild cat" for his pictures, as both Fox and Moss have the first run market cornered. However, Picker has announced that he will feature first run pictures from Select, Goldwyn and Reel Art Exchanges.

Morris Cohen, former manager of the Washington, has been engaged to act in a similar capacity at the Reo. A twenty-five piece orchestra will furnish musical features, while forty-cents will be the top price charged at this house.

PROF. BAKER WRITING PAGEANT

BOSTON, Feb. 20.—George P. Baker, professor of dramatic literature at Harvard University and director of the "work shop" there, has been commissioned to write a Pilgrim pageant for the ter-centenary anniversary of the landing of the Pilgrims and the settlement of Plymouth, to be held here during the Summer of 1921.

Professor Baker, said to be the foremost authority on this form of drama, is now on leave of absence from Harvard for the preparation of the work. During the Summer months, he will make a special trip to England and Holland to secure first hand material for the book.

The pageant will be produced by the people of Plymouth and vicinity and will be both a land and water production, made possible by new shore conditions which are part of the commission's plans for a permanent memorial about the rock. Arrangements are being made to secure a number of well known dramatic and musical performers in an effort to make this production the most notable one ever presented.

The co-operation of the English and Dutch representatives in the celebration has been arranged and Professor Baker, while in England and Holland, will complete arrangements for participation of delegates from these two countries to take part. In connection with the pageant a naval demonstration on a large scale will be presented.

FIELDS FIGHTS GOV'T. TAX

COLUMBUS, O., Feb. 21.—Al G. Fields, minstrel man, has ordered his attorneys to bring suit against the U. S. Income Tax Department, claiming that he invested certain moneys for patriotic purposes, which, therefore, should be deductible from his income. He claims that he caused to be constructed a dam or fish pond in which he intended to raise fish to help win the war. The government has taxed him for the money expended on the work, which he thinks is not right.

BRADY TRIES OUT DAVIS SCRIPT

BOSTON, Feb. 21.—William A. Brady tried out a new play yesterday afternoon, the place being the Plymouth Theatre, the Author Owen Davis and the title "The Wedding Ring."

A woman's love and $15,000 that have been hypothecated form the backbone of the plot. David Compton and John Compton are brothers and are employed in the same bank, the former as cashier and the latter as his assistant. There is an aged teller, Briscoe by name, who received a sum of money from John and gave a receipt therefor, but when counting with an auditor $15,000 was missing. Suspicion falls on John Compton, who has been a gay lad. The bank examiner has called and orders John's arrest.

Emily Rand has known the Compton boys from her girlhood. She has always been a chum of Jack, but David loved her from the first. When John goes to the war David presses his suit, with the result that Emily promises to marry him. When John is charged with theft Emily realizes that she does not love her prospective husband, but hankers for John. Living up to her promise, she marries David, but immediately after the ceremony she discovers that David has lied to her, has failed to protect his brother, as he had solemnly agreed, and she tells him what she thinks of him. Then John, who is out on bail, comes along and the two decide to flee, one from the law and the other from a distasteful marriage.

The scene then shifts to Oklahoma, where John is sick with fever in a hut on the ranch of Emily's uncle. Along comes Teller Briscoe, who finds John is sick in bed. Then comes David in a state of inebriety and demands that his wife go with him. When she refuses he pulls a gun and shoots at John, but hits Briscoe, who is concealed behind John's bed curtains. Then Briscoe confesses he robbed the bank and that John is innocent. There is a preliminary trial before a local justice of the peace. He sends John back East to be tried with the evidence which will acquit him, and at the same time suggests to Emily that she obtain a divorce. David is held for the killing of Briscoe. So all is well.

Members of the company now playing in "At 9:45" at the Plymouth made up the cast. John Cromwell was David and Kenneth MacKenna the brother, John. Marie Goff was the Emily, Frank Dawson the Briscoe, Robert Harrison the rich uncle and Richard Collins gave a good bit as the trial justice.

There are portions of the play which require revamping, especially in the third act, which is obscure and ineffective, and there are other changes which have already suggested themselves to the author, who was present. The story in a general way is interesting, and there is a certain mystery to the outcome.

WASHINGTON MANAGERS KICK

WASHINGTON, D. C., Feb. 22.—Managers of theatres here are complaining of the practice of soliciting from the stage for charities, regardless of the fact that, several weeks ago, the legitimate managers agreed unanimously to eliminate all talks or solicitations of this nature from their houses.

Jack Edwards and Harry M. Crandall have written to the newspapers here, the former claiming that, recently, he was literally forced to permit the patrons of Shubert-Garrick Theatre to listen to not one, but two, lengthy harangues for funds. In both cases referred to, it was for the most worthy purposes, but not of such momentous importance that patrons, paying anywhere up to $2.50 for a seat, should be interrupted during a performance and made to listen to an overzealous worker for over fifteen minutes.

$1,000,000 RENT FOR 15 YEARS

SAN FRANCISCO, Feb. 20.—Loew's Incorporated, has leased the Hippodrome for a term of fifteen years at a gross rental of $1,000,000. The house was originally built by G. M. Anderson and operated by him under the name of the Gaiety, with a musical comedy company. Later, it was taken over by Ackerman and Harris.

PARK THEATRE HAS A HIT

"Ruddigore," the society of American Singers' fourteenth production this season at the Park Theatre, has developed into a musical hit that bids fair to beguile even the "specs" into taking more than a telephonic notice of what's going on up in Columbus Circle. For the show has played to a total of $53,150 in the five weeks ending last Saturday night since it opened, and, judging from the sell-out business the show did the first two days of this week, it is not unlikely that it will run for many weeks more to come.

Last week's receipts totaled $12,900, having reached that figure gradually since the first week's business, which amounted to $9,000, the splendid notices received from the reviewers being mainly responsible for the good business the show achieved ever since. But the second week with the flu at its height, business took a drop and only played to $8,000, a not inconsiderable figure for the Park at that.

The receipts jumped to $11,000 on the third week, and kept on jumping until $12,250 was garnered for the fourth week. Last week's business, $12,900, pretty nearly evidences that the show is gaining the patronage necessary for a long run.

Thus far, the Society of American Singers has occupied the Park for nineteen weeks. Through William Wade Hinshaw, its managing director, the Society leased the Park for an initial period of twenty weeks, giving Lawrence Anhalt, the lessee, a guarantee that it would remain for that period. Last year the Society only guaranteed Anhalt a stay of five weeks, but remained at the Park twenty-nine.

The leasing arrangement with Anhalt is really on a percentage basis, the terms, it is reported, being 65-35, with the Society receiving the long end. It differs from the average playing contract only in that a period of tenancy is specified during which Anhalt is guaranteed a certain rental, said to be $3,000 a week this year.

The Park is charging $2.50 top and the Society gives but seven performances each week except during holiday weeks, the Wednesday matinee being eliminated. The Society is preparing to produce an original musical play called "Jack in Petticoats," originally intended by its author, Thomas Grant Springer, as a three-act comedy. However, William McGhie, the musical director at the Park, composed music for the piece, which is scheduled for presentation early next fall.

PALM BEACH OPERA OFF

NEW ORLEANS, Feb. 19.—Plans for the proposed Palm Beach opera season have failed to materialize, a fact which became known this week when Louis P. Verande, impressario of the local French Opera Company, announced that the venture had been abandoned and that he will sail for France next week, where he will assemble a new company with the view of presenting another repertoire here next Fall.

According to Harry Loeb, business manager of the local organization, arrangements have been made with the New Orleans Opera Association whereby they will guarantee the opera company a fourteen week season should Verande be able to assemble a new cast.

Nearly $300 was recently contributed by Ben Piazzi, manager of the Palace Theatre, here, to stranded members of the company. The money was raised at a benefit performance and will be used to pay their passage back to France. Several members of the company will sail next Thursday.

EDGAR LEWIS

Edgar Lewis, whose features are portrayed on the front page of this issue, is directing a series of big Pathe specials. His "Other Men's Shoes" production has been accepted as a big feature.

"Sherry" has been completed by him and the original film, which reached New York recently, caused a sensation among those who were favored with an advance showing. At this time Mr. Lewis has in his possession at the Los Angeles studio the book for "A Beggar in Purple," by the author of "Other Men's Shoes." This and "L'Homme" will be his next two productions.

NEW YORK THEATRES GET TAX RATE BOOST OF NEAR $6,000,000

Strand Hardest Hit—Metropolitan Opera House Given Highest Valuation—Lexington, Manhattan Opera House and Central Assessments Cut Down—City Has Sixteen Million Dollar Houses

In line with the prevalent policy of boosting everything these days, the Department of Assessments and Taxes has boosted the valuation on New York's principal theatres $5,884,000 more this year than the tax rolls showed last year. The valuation placed on the fifty-eight principal theatrical properties in this city totals $46,853,000.

The tax rate for 1919 was 2.30, but, though the rate for 1920 will undoubtedly be increased, it cannot be announced until the first Tuesday in March, at which time, under the law, the Board of Aldermen will meet and fix the rate.

The Metropolitan Opera House leads in assessed valuation, the figure being $3,375,000, with the New York and Criterion theatres, both reckoned as one parcel, being valued at the second largest amount, $2,665,000. And, strangely enough, a motion picture house, the Strand, comes third in amount of assessed valuation, with a figure of $2,425,000. The Strand's assessed valuation last year was $125,000 less than this year, the increased assessment being the highest placed on any single theatre in the city.

The Capitol's assessed valuation this year is the comparatively small amount of $1,650,000, although this property is known to be much more valuable. However, the 1920 assessment figures are made as of Oct. 1, 1919, and, since the Capitol did not open until Oct. 24, 1919, it was considered by the Tax Department still in process of construction and the valuation was fixed accordingly. But next year it would not be at all surprising if the valuation would increase 50 per cent.

The tax rolls disclose that there are sixteen theatrical parcels, each of whose assessed valuation is fixed at $1,000,000, or over, a record shared by no other theatrical city in the world.

Although the records show a decidedly general increase in value on virtually every piece of theatrical property, especially along Broadway north of Forty-first street to Fifty-ninth street, there are three theatrical parcels, each of whose valuation shows a reduction in value. These are the Lexington Theatre, at Fifty-first street and Lexington avenue, formerly assessed at $650,000, and whose valuation this year is fixed at only $500,000, a reduction of $150,000. The second is the Manhattan Opera House, in West Thirty-fourth street, between Eighth and Ninth avenues, whose former valuation of $475,000 was reduced to $430,000, a $45,000 reduction. The third is the Central Theatre, on Broadway at Forty-seventh street, a comparatively recent Shubert acquisition. The Central's former valuation was $310,000, but it has been fixed at $285,000 for this year, the $25,000 reduction being due to the fact that part of the original area of the Central property has been transferred to other realty adjoining that site.

The following is a list of the theatres and their assessed valuation for 1920, the total of which amounts to $46,783,000:

Theatre.	1920 Assessed Valuation.
American (Loew's)	$665,000
Astor	1,030,000
Belasco	470,000
Belmont	183,000
Bijou	235,000
Broadhurst	355,000
Broadway	1,550,000
Capitol	1,650,000
Casino	1,100,000
Central	285,000
Century	1,850,000
Geo. M. Cohan	2,225,000
Cohan & Harris	450,000
Columbia	940,000
Colonial	425,000
Comedy	285,000
Cort	350,000
Criterion-New York	2,665,000
Eltinge	460,000
Empire	610,000
Forty-eighth Street	345,000
Forty-fourth Street	735,000
Fulton	735,000
Gaiety	1,365,000
Globe	755,000
Harris	365,000
Hippodrome	2,250,000
Henry Miller	425,000
Hudson	490,000
Knickerbocker	1,280,000
Lexington Opera House	500,000
Liberty	455,000
Little	215,000
Longacre	330,000
Lyceum	445,000
Lyric	590,000
Manhattan Opera House	430,000
Maxine Elliott	390,000
Metropolitan Opera House	3,375,000
Morosco	365,000
New Amsterdam	950,000
Palace	1,100,000
Park	465,000
Playhouse	400,000
Plymouth	320,000
Princess	210,000
Punch and Judy	115,000
Republic	460,000
Rialto	1,580,000
Rivoli	1,125,000
Riverside	505,000
Selwyn	316,000
Shubert-Booth	350,000
Standard	550,000
Strand	2,425,000
Thirty-ninth Street	330,000
Vanderbilt	280,000
Winter Garden	1,190,000

ALLIES, FRISCO, RE-OPENED

SAN FRANCISCO, Cal., Feb. 22.—The Allies Theatre, located in the Latin quarter, has been re-opened and re-named the Crescent. Nat Farnum and a musical comedy company, including seven principals and a chorus of twelve are in it. It will have a two-show a week policy, with popular admission prices.

MITNICK DISCHARGED IN COURT

Sam Mitnick, the song booster who was summoned to court on a charge of assault by Billy Abrams, an actor, was discharged in the West Fifty-Fourth street Court when the case came up before Magistrate Nolan last week. Six witnesses appeared for Mitnick and swore that he was not at fault.

BAGGAGE HELD UP

MONTREAL, Can., Feb. 19.—The "Good Morning, Judge" company, which was to have opened at His Majesty's Theatre on Monday, could not do so, as the baggage had not arrived in time for the opening performance. All money realized on advance sales had to be refunded.

PUTTING IN STOCK CO.

SAN FRANCISCO, Feb. 19.—The Republic Theatre closed last week after a three weeks' run of vaudeville and motion pictures. It will re-open Feb. 29, with a stock company headed by Charley King and Virginia Thornton. Forty cents will be the top price.

HEIFETZ PLAYS TO $30,000

SAN FRANCISCO, Feb. 19.—On his first appearance in this city Jascha Heifetz, the Russian violinist, in five concerts took in $30,000 in receipts. He played under the management of Selby Oppenheimer.

PLAYING TO $1,300 A SHOW

"Beyond the Horizon," Eugene G. O'Neill's three-act tragedy which John D. Williams produced and is presenting at a series of matinees, has played to upwards of $13,000 since it opened at the Morosco Theatre February 3. This is an average of $1,300 a performance for the ten it has played thus far, including the one on Tuesday of this week at the Criterion, where it will remain for the next three or four weeks.

This is the first long play of Eugene O'Neill's to be presented on Broadway, and, despite its drawing power, "Beyond the Horizon" having been acclaimed the best American tragedy written in years, its run here is limited. This is due to the circumstance that the players have been drafted from other plays in which they are now appearing here. These are "The Storm" at the 48th Street Theatre, from which Helen MacKellar, Edward Arnold and Max Mitzel were drafted, and "For the Defense," which left the Morosco last week to open in Brooklyn on a tour of the Subway Circuit. It has in its cast Richard Bennett, Mary Jeffery, Louis Closser Hale, George Madden and George Riddell, the balance of the players appearing in "Beyond the Horizon."

Thus, the longest that "For the Defense" can continue playing in the one-week stand houses around New York is four weeks, at the end of which time "Beyond the Horizon" may be closed by Williams.

At his office early this week it was explained that Williams would have organized a different company to appear in the play, but the present uncertainty of obtaining a house here for its presentation makes it necessary to defer that plan until the latter part of this season or the beginning of next. And when the play is again presented, in the near future, Williams expects to have substantially the same cast play it as is appearing in it now.

O'Neill, who wrote the play, is the son of James O'Neill, the actor.

DROP DRAMATIC COURSE

SALT LAKE CITY, Feb. 23.—That professional courses in drama under the direction of Professor Maud May Babcock at the University of Utah are to be abandoned, became known this week when directors of the University made public the statement that all dramatic classes, with the exception of courses in playwriting, were to be discontinued, immediately.

The professional courses were inaugurated two years ago when several well known producers and actors were added to the faculty of the college, and one of the leading theatres of the city was given over for the purpose of permitting the youthful actors a chance to appear in public. It is said that much talent was attracted to the novel institution and high grade performances were given.

However, patronage has fallen off or there has been trouble in retaining the theatre building.

Granville Barker, who recently appeared here under the auspices of the Utah College, made several pleas for the non-commercial independent theatre and is said to have deprecated the abandonment of the novel work of the school. Those in charge of the suspended theatre do not concede the plan a failure. They still maintain that the college can serve in training for the stage and that circumstances rather than the impossibility of the plan are the reasons for suspension.

Professor Babcock has been engaged to direct the Summer session at Wisconsin University, which for some time past has been prominent in college dramatic work, having closely followed the work done in the Utah college.

MOROSCO TO OPEN NEW STOCK

LOS ANGELES, Cal., Feb. 21.—It is reported that Oliver Morosco will start a new stock company here, owing to the success of his "Civilian Clothes," which is assured of a long run. The other house would, most likely, be used for the usual type of stock play.

Morosco is expected to arrive in Los Angeles this week, when the matter will, in all probability, be brought to a head.

TREASURERS DROP UNION IDEA

The announced plan of a group of dissatisfied Shubert treasurers to apply for membership in the American Federation of Labor, has melted into thin air and nothing is likely to come of the plan, it was learned last week.

One of the principal reasons why no efforts will be made to perfect the plan is the lack of support accorded it by the Treasurers' Club of America, the social organization, with a membership of 150, whose support the Shubert treasurers relied upon largely, for most of the box office men are members of the club.

Not only has the Treasurers' Club failed to encourage the idea of a treasurers' union, but it also officially declared itself against the plan. This was done recently through the club's attorney, A. L. Jacobs, who wrote a letter to both the Shuberts and Sam H. Harris. In this letter Jacobs set forth the unqualified attitude adopted by the club in the matter of a treasurers' union, explaining that the club was, essentially, a social organization and as such would under no condition lend itself to fostering a union for its members.

Incidentally, a meeting of the board of governors of the Treasurers' Club is scheduled to be held some night this week, after 1 o'clock, at the Booth Theatre. The most important matter to be taken up is the forthcoming annual performance, which will probably be held the latter part of April or early in May at the Hudson Theatre. Harry B. Nelms, in the box office at the Belmont Theatre, who was recently appointed manager of the house by Richard G. Herndon, head of the corporation which leased it, has been appointed chairman of the program committee for the forthcoming benefit.

The Treasurers' Club newly elected officers for the ensuing year are: James H. J. Scullion, president; Jed F. Shaw, vice-president; Sol DeVries, secretary, and Louis Morgenstein, financial secretary.

ADOLPHE MAYER DOING SHOW

"Twinkle Twinkle" is the title of a new musical show which Adolphe Mayer, who recently left the K. & E. firm, with which he had been associated for the last eight years, is producing and which is scheduled to open in Baltimore March 15.

Matthew Ott and Edwin T. Emery, the latter of whom is also staging the piece, wrote the book and lyrics and Daniel J. Sullivan is responsible for the music. Seymour Felix, formerly of Felix and Caire, is staging the musical numbers and Joseph H. Dillon, who left the employ of Joe Weber following the closing of "The Little Blue Devil," has been appointed press representative for the show. The principals in the cast are: Denman Maley, Frank Doane, Edith Kingman, Harold Crane, Leonora Navasio, Harry Delf, John Daly Murphy, Doris Arden, Jessica Brown, Ralph Whitehead, Julia Ralph, Florence Hope, Marjorie Edwards and Dan Sullivan.

SANGER & JORDAN DOING "MIMI"

"Mimi" is the title of a new musical show which Sanger and Jordan (Empire Producing Co.), in association with the Shuberts, are producing and which is now in rehearsal. Edward Paulton wrote the book and lyrics and Adolph Phillip composed the score.

The piece is scheduled to open in Far Rockaway March 12, with Adele Rowland, Fred Walton and Robert Pitman among the cast of principals.

Lawrence Marsden is staging the show and Bert French the musical numbers. Frank Tours, at present conducting the orchestra atop the Century Theatre, has been appointed musical director for it.

"TWIN BEDS" LOSES TWO DAYS

Claiming that the New York Central Railroad caused the "Twin Beds" company to lose the last Monday and Tuesday performances in Toronto, A. S. Stern, owner of that show, is threatening to bring action against the railroad company.

The company was playing in Hartford the week before and was booked into Toronto for the following week, but by the time the baggage arrived, the show had lost two days. The company claims the car carrying the production broke down.

"FIDO'S," WITH ALL STARS PRESENT, PUT ON $7,500 SHOW

Fund for Club House Gets Big Boost Despite Poor Working of Lights and Scenery Which Some Believe Were "Balled Up" by Stage Hands on Purpose

With Fidos, both big and little, and their friends, packing every available bit of space in the New Amsterdam Theatre, the third and last of the series of Fidelity testimonial performances got under way last Sunday night to the bark of $7,500.

In that this performance was designed as a climax to the season's activities, a special effort was made to make the show outshine all previous performances. Consequently, the acts presented, for the most part, were written specially for the occasion and the line-up of talent, drawn from various Broadway productions, was excellent.

Lowell Sherman, acting as master of ceremonies, started the show by ushering in the New York Police Glee Club, a score or more husky looking, leather-lunged bluecoats, who went through their routine of singing in excellent voice. The offering was well balanced and interspersed with several solo numbers, including an aria from "Rigoletto," exceptionally well rendered by a blue-coated Caruso.

Bessie Wynn, just back from "over there," as the program stated it, followed with a cycle of character songs.

Otis Skinner, appearing next, was greeted in manner befitting a performer of his standing. His offering, that of a monologue, setting forth the economic turmoil of a decade ago, was rendered in the characteristic Skinner style, scoring a good round of applause.

Bessie McCoy-Davis, who followed, was somewhat handicapped in presenting her characteristic song and dance sketch, "Lime House Night," because of the slipperyness of the stage and was obliged to cut the number short. Nevertheless, her graceful dancing, what there was of it, and well rendered Oriental song, was received with favor.

The Lee Sisters, Jane and Katherine well known to picture fans and now appearing on the variety stage, followed, going through their routine of songs and dances in a manner that would have done credit to a headliner. These two youthful performers, without doubt, possess genuine ability as entertainers, as was evidenced by the finish of their performance. After taking several encores they were finally allowed to go, taking with them one of the biggest hits of the evening.

"The Maker of Dreams," a stage picture, presented by Ruth Chatterton, Howard Kyle and McKay Morris, followed. Miss Chatterton, as Piorette, was charmingly piquant, and McKay Morris, as Piero, the luckless lover, gave splendid support. Howard Kyle was the maker of dreams who brought love into the lives of the two thespians and in turn brought the piece to a happy ending. This sketch was exceptionally well staged and acted making a decided impression in addition to winning considerable applause.

With the appearance of Ralph Herz, things began to happen. It may have been just a mistake, or, as some said, it may have resulted from a feeling of antagonism on the part of the union stage crew, but the fact remains that the Herz act was nearly spoiled when the men back stage missed their cues and "balled up" the lighting effects. However, Herz showed considerable tact and failed to become "fussed up," pulling the biggest surprise of the evening when he proved that a comedian need not always be funny, by reciting Service's intensely dramatic poem, "The Ballad of the Brand," in a manner befitting a Mansfield.

"Francis Scott Key," specially written by Livingston Platt, as a Washington's Birthday feature, closed the first part of the program. This offering, setting forth a series of stage pictures depicting the various incidents relative to the writing of "The Star-Spangled Banner," involved a large cast, including Lester Lonergan, as Key; Albert A. Basset and Horace Beck, soldiers; Alice Baxter, as Betsy Ross, supported by Helen Joseffy and Jane Gray; Charles Lennox, Nell Paul and Thomas Meegan, as the "Spirit of '76," and Herbert Bostwick, as George Washington. The sketch was brought to a close by the Fidelity Chorus and Alma Clayburgh and Lou Rose singing the finished song, followed by an address on Americanism by Dr. Joseph Fort Newton.

Following intermission, Anna Marie De Militia, harpist, and Sam Moore, programed as the "handsaw wizard," appeared and scored with their novel offering.

Again, there was trouble back stage when George MacFarlane appeared. This time it was drops, boards and curtains that interfered with the act. Nevertheless, the performer stuck to his post and put over some good humor and some well-rendered songs, taking an encore.

There was a stir in the house when George Copeland was next announced. The appearance of this pianist awoke hearty applause, but, try as they did, the audience could not draw an encore from him. Being credited with being the foremost interpreter of modern music, he quite naturally chose Debussy's "Minstrels" as his opening number and closed with the Strauss-Copeland arrangement of the "Blue Danube."

Grace Fisher appeared next, offering a cycle of musical comedy songs that were well received.

Following her was another surprise, Virginia Fox Brooks. This young lady chose "vamp stuff," and, before she had finished with Service's "Harpy," the audience was ready to vote her the vamp of vamps. The poem in itself is an intensely dramatic piece of work, but when augmented by Miss Brooks' original and rather free interpretation it becomes doubly so.

Again there was a stir in the house. Fannie Brice, who is now coming into her share of publicity as the wife of the alleged "master criminal," charged with the theft of $5,000,000 in bonds, was billed to appear. But she failed to show up, and the very curious were forced to throw their curiosity aside in order to laugh at George M. Cohan's one-act mystery, "The Farrell Case," which closed the show.

Of this piece it might be safely said that it is the mystery of mysteries, for many are still puzzling their minds as to just what it was all about. But, of one thing they are sure; it is the best laugh-getting burlesque melo-dramatic sketch seen in a long time. There are twelve people in the cast, and each one meets with a good old blood-and-thunder end, some falling to the stage in death and others just walking off.

Among those who died that the audience might laugh were Lowell Sherman, Ina Claire, Geoffrey Stein, Blanche Bates, Wilson Reynolds, McKay Morris, Holbrook Blinn, Henry Miller, Burr McIntosh, T. Morse Koupal, Janet Beecher and Conrad Cantzen.

The entire performance was staged by Lester Lonergan, Harry B. Oakley and Edwin Maxwell.

HARTFORD CRITIC DEAD

HARTFORD, Feb. 23.—William A. Graham, for twenty-five years dramatic editor of the Hartford *Courant*, and one of the owners of that newspaper, died here last week.

EMILY STEVENS WELL SUITED

BALTIMORE, Md., Feb. 23.—"Sophie," the new Philip Moeller comedy, was given its world's premiere here this evening at the academy. It kept the audience chuckling most of the time. Probably "Sophie" is Moeller's most successful comedy, as well as Miss Emily Stevens' most delicious creation. Sophie Arnold may be analyzed as thirty per cent charm, thirty per cent wit, thirty per cent art, 2.75 per cent virtue, but 100 per cent enchanting.

Moeller has again gone to history for his inspiration. His heroine, the most gifted prima donna of her day, the most adored beauty of Paris and one of the most brilliant of wits, really did have a man imprisoned for attempted assassination through boring her to death. In order to do this, she obtained a physician's certificate, testifying that a woman can die of boredom. It would be most disastrous for a less diverting dramatist to place this dangerous information in the hands of his audience.

Miss Stevens has never appeared to better advantage. Her brilliant staccato utterances and her rich personality were never more her own. The more of Mrs. Fisk's technique she acquires the more distinctly herself she becomes. Thus, while in no way imitating her gifted aunt, she is making ready to pass on to the coming generation those rich traditions which Mrs. Fiske is making for the American stage.

O. P. Peggie, whose Androcles and clerk in "Justice" made so deep an impression, here gave another delightful impersonation. Oswald York was Bengin as a simple-hearted, worldly wise man. Adolf Link, as a toothless Austrian Ambassador, gave a highly amusing characterization of Senility. Hubert Wies, as Gluck, the exasperated and overheated composer, was convincing. Sidney Toller played Sophie's first Lackey with finish. The production was a feast of color.

"Sophie" should have a wide appeal. The plot moves quickly, is brilliant and interesting.

COLONIAL, BALTIMORE, SOLD

BALTIMORE, Md., Feb. 20.—The Colonial Theatre has been purchased from Lee Shubert by Joseph Deane and others, according to a deed filed in the County Clerk's office, the price being about $25,000, according to the revenue stamps on the deed. This does not cover a redeemable ground rent on the property, amounting to $25,000 additional.

The new owners will make extensive improvements and use the house for vaudeville and motion pictures. It was formerly owned by Charles E. Blaney, and was known as the Blaney Theatre.

TO BUILD NEW PIER

TRENTON, N. J., Feb. 21.—It is reported that a group of hotel men are planning the erection of a $1,000,000 pier at Atlantic City, and will build theatres, a convention hall and other structures on it. The proposed site is said to be Young's Ocean Pier at Tennessee avenue, which was partly destroyed by fire some time ago.

The Sterling Realty Company are the owners of the pier and the syndicate of hotel men are to pay $450,000 for the property.

THEATRE OWNERS ROBBED

SEATTLE, Wash., Feb. 19.—Cyril C. Cohen and Mrs. Joseph Danz, owners of the Danz string of motion picture theatres here, were held up last week and robbed of $20,000 in cash and jewelry and a new roadster purchased the day before. The car was abandoned at Madison Park. An eight carat diamond was abandoned by the robbers, who evidently thought it was phoney, on account of its size.

"FOLLIES" TO CHARGE $4 TOP

ST. LOUIS, Mo., Feb. 20.—When the Ziegfeld Follies plays the American Theatre March 7, a new top price of $4.00 will be charged. Matinee prices will be at a $3.00 top scale. The lowest price will be $1.10, including war tax, for second balcony seats. This will be the highest top price ever paid for a regular performance, with the exception of Grand Opera.

FRISCO'S LITTLE THEATRE OPENS

LOS ANGELES, Feb. 20.—Frank Egan, owner of the Egan Dramatic, Music and Dancing School, has taken over the Little Theatre on Pico and Figueroa streets and will open it with a new stock company. The house is to be known as "Egan's Little Theatre," and has been refurnished and redecorated.

The opening bill will be "The Rotters," by H. F. Maltby. Harry Corson Clarke will appear in the leading role. This show will be followed by "Please Get Married," arrangements having been made between Frank Egan and Oliver Morosco for use of the script.

Harry Corson Clarke recently returned to Los Angeles from a trip at the head of his own stock company. He had toured through India, Java, Australia, China, and other points of the Far East.

This is not the first time that a stock company has attempted to present plays at the Little Theatre. Two others have already done so and failed. However, from appearances of things, Egan seems to have the odds in his favor. The entire atmosphere of the house has been changed, and, even though it is away from the theatrical center of the city, people go as far as Hollywood to the Community Theatre, which packs them in.

BOSTON SYMPHONY TURNING

BOSTON, Feb. 16.—Players of the Boston Symphony Orchestra have made a joint request for increased wages and have taken steps toward joining the Musicians' Union. The wage request, involving an annual advance of approximately $100,000 has been refused. This organization, one of the largest of its kind in the country, has, since its formation, been blacklisted by the union.

Judge Frederick P. Camot, chairman of the board of trustees of the orchestra, has made public the statement that the question of union membership was not an issue between players and management, although recognition of a union has been refused because union leaders said they would claim the right to say who would play with the orchestra and under what conductorship.

GOULD SAILING FOR FRANCE

Henry Gould sails for France Feb. 26 to put on the foreign market the entire output of The Allied Film Players. He has to offer three two reel comedies now completed and twelve that are still in preparation.

Mlle. Louise M. Walker, the French film star who is under contract to the Allied Players to be starred in a series of emotional dramas, will arrive in this country about March 16 to start work on her first feature. Al Gilbert, director of the Allied Film Players, has also purchased the American rights to three five reel dramas starring Mlle. Walker, which were made in France.

RIOTERS CLOSE THEATRE

SAN FRANCISCO, Cal., Feb. 22.—Acting on the advice of Police Captain Daniel O'Brien and Andrew Gallagher, president of the Sons of Irish Freedom, the Sun Theatre management last week suspended the showing of the picture "Kathleen Mavourneen," which contained scenes depicting poverty stricken conditions in Ireland, to which the Sons of Irish Freedom objected.

At the film's first showing a riot ensued and, a few days later, when the picture was again shown, a number of "stink-pots" were thrown, which caused a quick exit of all patrons.

CLAREMONT MAY BE THEATRE

A film company would like to build a theatre which could be used for motion pictures or legitimate shows on the property now occupied by the Claremont Restaurant, on Riverside Drive, above Grant's Tomb. The lease of the property is now held by R. A. Gushee, who obtained it a short time ago at an auction, but the company is negotiating with Gushee and the city, in an endeavor to get a long time lease on the site.

FIVE NEW SHOWS COMING TO BROADWAY NEXT WEEK

Hopkins, Tyler, Sam Harris and Shuberts Bringing Pieces in from Successful Road Tours—Score of Others Ready to Fill Metropolitan Houses

Five new productions will take their stand in Broadway playhouses next week.

"Richard III," featuring John Barrymore, scheduled at first to open next Monday at the Plymouth, has been put off until the following Saturday in order to provide additional rehearsal time. "The Jest," which closed at the Plymouth last Saturday night, leaves the theatre dark until the new opening.

The opening of this piece will mark the establishment of a record high price for Shakespearean performances. Orchestra seats for the first performance will bring $5 each, and the first ten rows of the orchestra for the remaining performances will bring $3.50. The $3.50 price will obtain every night and at Saturday matinees, with the lower floor seats back of the tenth row bringing $3. Front row seats in the balcony will also bring $3.

On next Monday night George C. Tyler will usher his new production, "Sophie," into the Greenwich Village Theatre. The piece had its first showing in Baltimore last Monday night. Emily Stevens is starred.

Sam Harris' first individual production since he broke with George M. Cohan, "The Hottentot," which opened in Atlantic City recently, will begin its metropolitan run at the George M. Cohan Theatre next Monday night. William Collier, who wrote the piece in collaboration with Victor Mapes, will appear in the leading role, and will be supported by Donald Meek, Helen Wollcott, Charles M. Thomas, Charles Cooper, Arthur Howard, W. Karr, Frances Karson, Ann Andrews, Edwin Taylor, Dorrie Sawyer and Howard Hull Gibson.

The Shuberts will bring "Look Who's Here," a new musical piece which has been marking time in the sticks for several months, to the Forty-fourth Street Theatre on next Tuesday night, with Cecil Lean in the leading role. Others in the cast will be Cleo Mayfield, Georgie Mack, Silvia De Frankie, David Quixanno, George R. Lynch, John F. Morrisey, Louise Kelly, Madge Rush and the McCarty sisters. Frank Madel is the author of the book, Edward Paulton has written the lyrics, and Silvio Hein is the composer.

"George Washington," another production which opened in Washington Monday night, will also come into the Lyric Theatre next Monday night. Walter Hampden will enact the title role and will be surrounded by a company of seventy people, headed by George Marion.

In addition to these pieces, there are a number of new productions now playing the "sticks" awaiting their turn at a Broadway playhouse.

"The Irresistible Genius," a new George M. Cohan comedy, by John T. McIntyre, opened in Baltimore Monday night, and will be looking for a metropolitan house before long. George Tyler is looking for a New York house for his "Bab," now playing in Boston. George Arliss will play Booth Tarkington's "Poldekin" out of town this week, and is particularly desirous of invading Broadway.

Al. Woods, in addition to bringing Theda Bara to town in "The Blue Flame" on March 15, has produced the Crane Wilbur melodrama, "The Unseen Hand," and will soon be scouting for a New York house. He is said, further, to be harboring a piece called "No Liquor, No Love."

Kitty Gordon is in the "sticks" with "Lady Kitty, Inc.," and musical comedies called "The Sweetheart Shop" and "Lassie" are impatiently awaiting a Broadway house. "What's in a Name?" will want a metropolitan house in April, and the Dolly Sisters will come to the Princess some time in May. "Stand from Under," which opened out of town this week, will also be looking for a theatre before long.

Sam Harris' "Honey Girl," now in Boston, and "Betty, Be Good," now playing in Chicago, will be looking for a New York house before spring. Marc Klaw has tried out "Dere Mable" on the road, and is reorganizing his cast preparatory to a New York production.

"ISBA" GETS $8,000

The Russian "Isba," which closed a week's engagement last Saturday at the Belmont Theatre, took in $8,000 on the week. This is by far the largest week's receipts realized at this theatre in a long time. The reason is that this Russian musical novelty was getting $5 top for tickets.

The $5 tickets call for box seats, which are but twenty in number in this small house whose seating capacity totals something above 400. But, just the same, capacity business was done nightly, with the result that the box seats alone netted $1,200 on the week. The entire lower floor was sold at $3 per and the minimum price was $1.

Norman Knupfel-Lutge, who brought "Isba" to this country, first saw the Russian aggregation of singers, dancers and musicians, headed by Serge Borowsky, in Zurich, Switzerland, during the war. The "Isba" was being presented for the entertainment of soldiers. Mrs. Lutge, an American concert manager with offices in the Metropolitan Opera House, immediately arranged with Borowsky to come to this country with his aggregation.

A sort of try-out performance was arranged for them January 31 at the Brooklyn Academy of Music, where they drew $1,270 in the face of the worst snowstorm of the season. They are now at the Metropolitan Opera House, where Morris Gest has booked them for an initial period of two weeks, beginning Monday last. If the "Isba" makes good there, at $2.50 top, it will, in all probability, remain in the West Thirty-fourth street for many weeks to come. It is also reported that, since seeing the show, which he did on the opening night in Brooklyn, Gest has been angling for a share of the "Isba's" profits. But it seems that the organization has plenty of financial backing, considering that Mrs. Harold McCormick of Chicago, who is John D. Rockefeller's daughter, is the principal patroness.

MORE SHUBERT MEN QUIT

BOSTON, Feb. 23.—Two more local managers of Shubert houses have quit, said to be as the result of the new count-up system introduced here by J. J. Shubert recently and which is reported to have resulted in the immediate resignation of Edward C. Smith, local general manager. These are David Finestone, manager of the Shubert Theatre, who was offered the same job at the Wilbur, but resigned instead, and John Lyon, who gave up his position as manager of the Plymouth.

John Ince, the Shuberts local general press representative, is also reported to have resigned, but after reconsideration he decided to retain his job.

In the meantime, A. Toxen Worm, brought here from New York by J. J. Shubert, continues to hold down the job made vacant by the resignation of Smith.

BARRYMORE LOSES TEMPER

A laugh coming from one of the audience which attended a performance of "The Jest" resulted in John Barrymore's putting in an extra line, last week. The laugh came at a tense moment, when the audience was required to keep absolutely quiet. It was during the second act, when the slamming of a door was supposed to alarm the lovers.

When the door slammed some man in the audience laughed, and Barrymore tore himself from the arms of the woman who was playing opposite him.

"Did you hear that noise," she asked, reading her customary lines.

"Yes," replied Barrymore, slowly. "I heard that damn fool laugh, and I heard the door close."

PHILLY SHOWS CHANGE

PHILADELPHIA, Feb. 23.—There will be a general change of attractions in the playhouses here next Monday night. "The Crimson Alibi," will leave the Adelphi and be followed by "Somebody's Sweetheart"; "The Greenwich Village Follies," now at the Shubert, will leave house to make way for "Take It From Me," which will move over the Chestnut Street Opera House.

SEEK FANNIE BRICE'S HUSBAND

Fannie Brice, now in the Ziegfeld roof show, is coming into a lot of publicity in connection with the $5,000,000 bond theft mystery. Her husband, "Nicky" Arnstein, according to the police, is the alleged "master mind" said to have directed the wholesale robberies. He has been charged with receiving $42,000 in Crucible Steel certificates, stolen last October from the brokerage offices of Clark, Childs and Company, at 135 Broadway, and the police all over the world are on the lookout for him.

Virtually every bank and trust company in this city has been served with a court order, forbidding them to dispose of any money, stocks, bonds or other property that might be in their possession belonging to Miss Brice or her husband.

Miss Brice has been rehearsing for the new "Nine O'Clock Revue," but has not put in an appearance since the police began the search for her husband.

The couple were married two years ago. Since last September they have lived in a handsomely furnished eight-room suite in the La Grange apartment at 1 West Eighty-third street. They have a six months' old daughter named Frances. They also have four servants and a police dog.

They have lived at the above address under the name of Mr. and Mrs. J. W. Arnold. They discarded the name of Arnstein, Miss Brice said, when seen early this week, because it was the one under which her husband was arrested before their marriage.

Arnstein has been engaged in various lines of business, according to his wife, but never made very much money. She stated that she received $600 a week on the roof, in addition to an income from a dressmaking business in West Seventy-second street which, she said, returns a substantial revenue.

According to the police, Miss Brice and a man who happened to be in her company, were taken before the District Attorney last Tuesday night. The man, they say, was allowed to go when it was found that he was not Arnstein, but Miss Brice was kept in the District Attorney's office until late in the evening.

Miss Brice will be called this week as one of the principal witnesses, it is said, in an effort to ascertain what has become of the supposedly stolen bonds that are alleged to have passed through her husband's hands.

The petition on which the Federal Court has tied up the funds of both Arnstein and his wife was filed last Friday by Saul S. Myers, attorney for the National Surety Company, which has asked that Arnstein be adjudicated bankrupt.

In the court order tying up the funds are contained a mass of aliases under which Arnstein is said to have masqueraded. It was applicable to all property belonging to Nicholas Arnstein, alias "J. W. Arnold," "James Wilfred Adair," "James Wilford Adair," "McCormack," "Borech," "Brice," "Ames" and "Nick Cohen," as well as to all property of "Miss or Mrs. Lottie M. Brice," "Miss or Mrs. Borach," "Miss or Mrs. Fannie Arnstein" and "Fannie or Fanny Brice."

Assistant District Attorney Richard C. Murphy, has made public the statement that in the event of Arnstein's arrest he will ask that he be held in $250,000 bail, although the stolen securities he is specifically charged in the indictment with having received are valued at only $42,000. The representatives of the National Surety Company charge that nearly his entire fortune is made up of the fruits of bond thefts.

According to information received by the District Attorney, Arnstein has a long criminal record.

Miss Brice was sued, some two years ago, by the former wife of Arnstein, for $100,000 on the ground that she had alienated the affections of the man now being sought. The case was dropped some time later, and it was reported at the time that Miss Brice had given the then Mrs. Arnstein $25,000 to drop the action. Shortly after that a divorce was obtained by one of the parties and Miss Brice and Arnstein were married.

"APHRODITE" AVERAGING $40,000

"Aphrodite," now in its sixteenth week at the Century Theatre, has played to better than $640,000 during that time, according to a statement made public by Morris Gest last week. The weekly gross at the big playhouse, he asserted, has totalled more than $40,000, with the exception of the last two weeks, when they fell off about $35,000, as a result of the storm.

Through arrangement with the Shuberts, who take over the property on March 13, Comstock and Gest will continue to make their headuqarters at the Century and the production of "Aphrodite" will continue on there until next season, when it will move to Chicago for a run at the Auditorium, beginning October 1. It will be followed at the Century by "Mecca," which will go into rehearsal next Summer and open about Labor Day.

ENDING BOSTON RUNS

BOSTON, Mass., Feb. 22.—"The Rose of China" will close at the Shubert Theatre this week and be followed by the "Greenwich Village Follies." The Ed Wynn Carnival is also playing its last week at the Tremont, and will be followed by Elsie Janis and Her Gang, which will have a two-week stay only. "Take It From Me" will also close at the Boston Opera House, Saturday Night.

GEORGE GOETT'S MOTHER DIES

The mother of George Goett, of the firm of Leffler and Bratton, died last week after an illness of several weeks.

"WEDDING BELLS" HAS NEW "BUY"

It was learned last week that a group of ticket brokers have arranged a new four-week "buy" deal with the Selwyns for "Wedding Bells," now running at the Harris.

The brokers, beginning a week ago last Monday, have agreed to take 200 seats a performance, the Selwyns making it worth their while by giving them the best in the house and charging them fifty cents less on each ticket than the regular box office price. Thus, on week days, the brokers are paying $2.00 plus twenty-five cents war tax for regular $2.50 seats, and for Saturday night and holiday seats, when the regular box office top is $3.00, the brokers are paying $2.50, plus thirty cents war tax for the tickets they take.

However, the brokers are allowed no returns.

"UNKNOWN PURPLE" REPEATING

"The Unknown Purple," the mystery play by Roland West, which originally appeared at the Lyric Theatre, has been sent over the subway circuit for a second time. It played the various cut-price houses in and around the city just before the actor's strike and did good business.

NICOLAI DOING MUSICAL SHOW

George Nicolai, who controls the Stair and Havilan string of theatres, is head of a producing syndicate that is producing a new musical show by Victor Herbert called "Oui Madam," it was learned early this week. The composed is also reported to be a member of the syndicate.

VAUDEVILLE

NAZZARO HAS TROUBLE OVER NEW ACT

COLORED BOYS SERVICES CLAIMED

Owing to trouble which has arisen over the two colored lads in his new act, Nat Nazzaro is not playing the Palace this week, although billed and programmed to do so, for the services of the lads have been claimed by Irvin Rosen.

These boys, known as Buck and Bubbles, are both eighteen years old. They formerly worked in Louisville, Ky., where H. C. Carter, manager of the Anderson Theatre, saw them and immediately placed them under contract, getting the signatures of their mothers to let him manage them.

It seems, however, that the lads were not content in staying in Louisville and were brought to New York by Rosen, who took over their contracts from Carter. Rosen booked them into a theatre on Staten Island, where, it is said, the manner in which they were received by the audience was "not so good." They boys then laid around town doing nothing and finally became disgusted with laying off. They then notified Carter that they were through as far as their contracts were concerned and hitched up with Nazzaro, who also got a contract signed by both their mothers, bought them clothing and then put them into his strong-man act which he and a young lad formerly worked alone. The two lads appeared at a Sunday concert two weeks ago at the Columbia, where they were a "riot" with their singing, dancing and comedy.

Nazzaro then played the Audubon Theatre with them the last half of last week and was booked into the Palace for this week at a salary of $750 for a four act. Rosen then stepped in, however, and claimed that he held Carter's contracts to the boys and brought his complaint to F. F. Murdock, of the Keith offices, who thought it best to give both Nazzaro and Rosen a fair chance to argue the matter. As the complaint was made only two days before the Palace opening though there was not sufficient time. He therefore asked Nazzaro to appear without the boys, but the latter having prepared to do a four act, said that he couldn't get ready in time. So he withdrew entirely from the bill, with the understanding that he is to play the house in the near future to make up.

The argument is to be settled this week and, in the meantime, "An Artistic Treat," a posing act, is filling in for Nazzaro at the Palace.

BIKE RIDERS FORMING NEW ACT

Otto Miller, the comedian who appeared with the Six Day Bike Riders, is preparing a comedy act for vaudeville in which he will use the riding rollers which he originated. He will work with Frank Kramer, the bicycle sprint champion, and a girl. The act will be handled by Tom Rooney, through the offices of Sol Unger.

LE FEVRE & HARTMANN TEAM UP

Johnnie Le Fevre, formerly of Le Fevre and St. John, and Frances Hartmann, a coloratura soprano, new in vaudeville, have teamed up in a comedy with music called "Getting Together." The act was written by Ben Hastings and staged by Sam Morris, for the new firm of Hastings, Morris and Leath.

DOOLEYS TEAM UP

William and Gordon Dooley are now preparing a new act for vaudeville with the Morin Sisters. It will work in one and will open at the Alhambra next Monday. Rosalie Stewart is directing it.

NEW ACTS

Charles Dingle and his wife will do a new act written for them by Allan Spencer Tenney.

The Axes Troupe, an European acrobatic, dancing and pantomime act with three girls and three men, is now rehearsing for vaudeville.

Mast and Sunshine, two girls, one thirteen years of age and the other twelve, will open in Conning, N. H., this week, handled by Nick Agneta through Lew Golder.

"The Mysterious Will" is the title of a new sketch to be presented by Harold Selman and Company.

Billy Thomas and the Frederick Sisters will open in a new act this week.

Collins and McWilliams are rehearsing a new song and dance act.

Joe Gold, the black-face comedian, and Al Hertell, the tramp, have teamed up and will open this week in a new act written by Allan Spencer Tenney.

Bird and Bernard, in a boy and girl dancing and singing act, using a full stage.

The Musical Willies, recently returned from a tour of South America, will open in a new act on the Sheedy time, booked through Sol Unger.

Jimmy Templeton, brother of Bill Templeton, with Sonia Tamorra and Ann Lynn, will open shortly in a new song and dance act under the direction of Rosalie Stewart.

Maud Muller and Company, an act with seven people, including a jazz band, is now rehearsing a new comedy with music, written and staged by Edwin Stanley. H. B. Marinelli will handle it.

Johnson and Somers will shortly be seen in a colored comedy and singing act, entitled "Dixie Boys."

ORPHEUM BUYS NEW SITE

The Orpheum Circuit has leased from the Business Center Realty Company in Minneapolis a site on the north side of Hennipen avenue and Ninth and Tenth streets, covering 23,000 square feet of ground, for a period of twenty years, on which it will build a second theatre for the circuit in that city. The present Orpheum covers 15,000 square feet.

The new house will be erected at a cost of $850,000, and will seat 3,500. It will on the same system as the State Lake theatre, Chicago. In fact, this is one of the forerunners of a State Lake chain of houses to be operated by the circuit, with stands in Kansas City, Los Angeles, San Francisco, Minneapolis and other Western cities. The name of the house has, as yet, not been selected. Work will be started on the theatre in April, and on its completion, it is said, it will be the finest theatre in the Northwest.

JACOBS' WIDOW SUES

Mrs. Clare Jacobs, widow of Harry Jacobs, who, during his life, was interested in the Proctor theatres, has brought suit in the Supreme Court against the Albany Hospital and ex-State Commissioner of Public Charities Alwin C. Quintel, in which she demands $100,000 damages from each. She alleges, through her attorney, Luke O'Reilly, that, in December, 1917, a messenger came to her while she was living in Albany, and enticed her to the hospital, where she was detained. This, she says, was done in an effort to keep her quiet after she had threatened to expose a coterie of Albany lawyers, whom, she claimed, had defrauded her out of property.

HIMBER DOING SINGLE

Dick Himber, the violinist formerly with Sophie Tucker and later with Bee Palmer, has decided not to do an act with Tot Qualters as recently reported, but has opened in a new single written by Cliff Hess. He is playing his first engagement this half at the Flatbush Theatre.

ORPHEUM OPENS NEW ST. LOUIS HOUSE

TO PLAY TWO SHOWS NIGHTLY

The Rialto Theatre in St. Louis, one of the Junior Orpheum Theatres, opened under the Orpheum management last Monday. The house will play sixteen shows a week, two every evening, with matinees on Saturday and Sunday. No other matinees will be given.

The prices will be fifteen to thirty-five cents and on Sunday evenings, fifteen to forty-five cents. Ross Sarver, formerly manager of the Hippodrome, Terre Haute, is now manager of the house, succeeding Louis J. Arado, who was in charge.

The house was formerly one of the Western Vaudeville Manager's circuit and featured five acts. Six turns will be given under the Orpheum policy, with full week stands. The show is booked from New York, by George Gottlieb.

The bill for this week consists of the Three Bobs, Howard and Lewis, Rice and Werner, Muriel Window, Brendel and Burt and Singer's Midget's. Mabel McCane will headline next week.

HENDERSON'S OPENS MONDAY

Henderson's Theatre, Coney Island, recently taken over under a twenty-four-year lease by J. S. Jacobs, a wealthy novelty manufacturer of Manhattan, is scheduled to open next Monday with a combination vaudeville and motion picture policy prevailing. The vaudeville, consisting of six acts, will change twice each week, and will be booked by the small time department of the Keith Booking Offices.

Jacobs has taken the entire Henderson Block under lease, which includes the theatre, at an aggregate rental of $1,500,000, which amounts to a yearly rental average of $62,416. The block is 200 x 160, and, besides the theatre, contains eighteen stores and a forty-five-room hotel, all of which are included in the Jacobs' lease, he stated, which means the yearly theatre rental figures about $25,000, for Jacobs also has to pay all the taxes and assessments during the term of his lease.

Jacobs plans to keep the house open throughout the year, which is a radical departure from the policy inaugurated by the late Fred B. Henderson many years ago, for the house was never before open beyond the late spring and summer months. M. S. Sax will manage the house for the new tenant.

Incidentally, it may be mentioned in passing, there are no mortgages on the property, and that, last year, the theatre alone, run by the Henderson estate, is reported to have earned more than $20,000 in net profits for the heirs. These latter are two daughters, Mrs. Norwood and Mrs. Hoagland, the widow and a son, Fred B. Henderson.

PREPARING NEW DANCE ACT

Eleanor Pierce, the toe-dancer, is now rehearsing a new act for presentation in vaudeville, in which she will be supported by Jerry Benson and Ned Bolds, the latter formerly of the "Yip Yip Yaphank" show. The act is a miniature musical comedy in three scenes, with music and lyrics by Benson. Frank Evans will handle it.

CHARLEY GRAPEWIN QUITTING

SAN FRANCISCO, Cal., Feb. 19.—Charley Grapewin will make his home in Oakland, Cal., on the completion of his present tour over the Orpheum Circuit. He will go into the motion picture producing business with Cliff Durant, the automobile racer.

GRIFFIN IN HOSPITAL

OAKLAND, Feb. 20.—Una Clayton filled her engagement at the Orpheum here under a handicap, as her husband, Herbert L. Griffin, who appears opposite her in their one act comedy, "Keep Smilin'," was taken seriously ill with influenza, and is in the hospital. She did not cancel, but appeared for every performance, supported by Ben Hulett, a young member of the Alcazar Stock Company of San Francisco. Physicians hold out small hope for Griffin's recovery.

ACTS ARRIVE LATE

MONTREAL, Can., Feb. 20.—George Kelly and Company and Sylvia Loyal and Company did not reach Montreal in time to open last week at the Princess Theatre, and Abbie Wright, manager, had to go ahead for an afternoon performance with only four acts and a picture. In the evening, two more acts came and the Kitaro Brothers doubled from the St. Denis, which, coupled with a local act, gave the bill eight.

PUTS IN VAUDEVILLE

SHENANDOAH, Pa., Feb. 21.—A long term lease has been entered into between O'Hara Brothers, owners of the O'Hara Theatre, here, and Gall Burlingame, of Columbia, Pa., the new owner taking over the property March 15. A huge pipe organ and other improvements will be made to the building and the house will be opened for vaudeville on that date.

PLAY FULL WEEKS ON SMALL TIME

Frank Fay having closed with "Oh What a Girl," has been booked for a week's stand in the Fox houses in and around the city.

Joe Jackson opened a tour of the Moss houses last week, and will also play a week at each house he is booked into.

BUCKNER INCORPORATES

SAN FRANCISCO, Cal., Feb. 22.—"The Arthur Buckner Theatrical Interests" was chartered here last week with a capital of $100,000, the board of directors holding the controlling interest. The stock is being offered at $1.00 per share.

CONDENSES "STOP THIEF"

SAN FRANCISCO, Feb. 20.—Will King has made a musical tabloid version of the play "Stop Thief" and is presenting it at Loew's Casino Theatre this week under the name of "Help! Police!" as his new offering.

ASCOUGH BACK ON JOB

DETROIT, Mich., Feb. 20.—W. D. Ascough has resumed the managership of the Miles-Regent Theatre after an absence of one month, during which time he was at Battle Creek sanitarium.

GOING INTO PALAIS ROYALE

Jessica Brown, formerly with Lew Fields' "A Lonely Romeo" show, has been signed to appear at the Palais Royal by Tom Rooney, and opens there this week.

GATES AND FINLEY ROUTED

Gates and Finley, a man and a woman act, has been routed over the Keith and Proctor time for thirty-two weeks. They will open on March 1.

BECK IS DUE BACK

Martin Beck and Mort J. Singer will arrive back in New York this week. They have been visiting Palm Beach for the past three weeks.

CALVERT AND SHAYNE BOOKED

Calvert and Shayne have been routed over the Fox time. They will open at the City Theatre during the last half of the week.

VAUDEVILLE

VAUDEVILLE REVIEWS

PALACE

A holiday crowd that filled every corner of the house at times absolutely refused to applaud, and, when Bessie Clayton finished her dancing act, only a faint suggestion of applause was evident. This was not due to the performance, but it appeared as if the spectators were satisfied to sit still and reserve their appreciation.

The pictures opened and were followed by Enos Frazere, who offered one of the most sensational trapese acts the Palace has seen in many seasons. While doing giant swings, he releases himself from the bar and twists his body so that his heels catch the flying bar. In this position he continues on his lofty way. He lost much applause at the finish when he reached for his hat and coat instead of going off immediately after the wonderful swing.

Parish and Peru surely have a novelty in their new drop, which represents a huge clock with twelve separate faces, each inscribed as "Chair Dance," "Barrel Dance" and other of their accomplishments. When either or both are doing a number, a dial points to the number being performed, and they go through their routine in great shape. Frank Parish is a showman and his act is replete with excellent dancing, acrobatics, juggling, unicycling, riding and a comedy song.

"The Love Shop," featuring Eddie Vogt, held attention, at least when Vogt was on view as his comedy and maneuvers brought hearty applause. The girls, eight in number wore some gorgeous wardrobe and, in this bit, the act closely resembles "The Bride Shop." Harry Ellsworth is a clever dancer, but spoiled all chances for a solid hit when he repeated his dance at the finish of the act. Jack Claire did well enough as the English title hunter, but should eliminate the last note of the two numbers, as it was flat. Good singing is also found wanting in this production. But, with Vogt as the star, the act is replete with a goodly amount of laughs.

Dickinson and Deagon were refreshing as their every utterance brought forth hearty laughter.

Helen Keller, with Anne Sullivan (Macy), gave a demonstration of lip-reading that was sensational. The act is further reviewed in New Acts.

"Topics of the Day" were flashed during intermission.

May Wirth and her company of riders scored a deserved hit as the act is one whirl of mirth, augmented by expert bare back stunts. Miss Wirth is at home atop her white steed and turned two complete somersaults while the animal was in motion. Phil, as the clown, uncovered a line of comedy that pleased the audience.

George Austin Moore, attired in his overseas uniform, opened with an "Alexander" song and then told a half dozen stories in which "Alexander" was the feature. Some of the "gags" were told during the war, but Moore puts them over and all were enjoyed. A different number should be used as a finish, as the one in use is not strong enough to follow. He was a hit.

Bessie Clayton returned after an absence of almost a year and presented almost the same act. However, some new wardrobe was in evidence and it seems time has no effect upon her. The Casinos scored individual applause and James Clemons surely can toss his legs about. Joseph Wilbert and Wilbert Dunn also did well with their assignments. Miss Clayton was much perturbed at the finish when the orchestra played a wrong tempo and she plainly showed her dissatisfaction.

Whiting and Burt bowed off at 5.25. They stand paramount as song delineators and each number is perfectly rendered. They stopped the show.

"An Artistic Treat" replaced Nat Nazarro and Company. This posing act proved to be an excellent closer, as it contained a group of well put together works of art.—J. D.

COLONIAL

Ryan and Ryan followed the Kinograms with a routine of eccentric dancing. The act is neatly set and costumed and the work of the team, man and woman, is very clever. They do some neat tap work and close with good novelty dancing on long shoes.

Harry Kranz and Bob La Salle have put in a few new gags for their song titles and also a new comedy prohibition number which is very clever. One gag sprung by La Salle went exceptionally well because of its being timely during the week. It was something about "Washington washed the country and President Wilson dried it." The boys were called back after their song repertoire and gave their dance imitations, which stopped the show.

While we have seen Harry Langford and Anna Fredericks do their "Shopping" turn more than a score of times, and admit some of the stuff in it is awfully raw, somehow or other one can't take offense at their material simply because of the manner in which it is delivered. They have cut out their closing song, at least did it when reviewed, and end with patter. In the hands of someone else, this act would not be allowed on the stage after the first five minutes. The audience here liked it, though, mainly because of the personalities of the team.

James Mullen and Anna Frances found the going easy as far as laughs are concerned, but were weak on the applause end. This was especially noticeable at the finish of the act, which needs strengthening and did not warrant as many bows as Jim Mullen took. The two are clever performers and Mullen's style of "nut" comedy is enough to make anyone laugh. He is using most of the material which he and Alan Coogan presented last year.

"Duke" Cross, supported by Ted Shapiro, Nancy Bell, Marion Saki, Mary Allen and a young man whose name Cross announced as Jack Gerard, but who was not programmed, took quite a number of bows in closing the first half. Something was evidently wrong with the "Duke" on Monday afternoon, for his old time pep seemed to be lacking, and he came near dropping Marion Saki in one very difficult dance bit. Otherwise, as far as dance ability, voice and personality are concerned, the "Duke" is all there.

This same Marion Saki is a very pretty little girl and as graceful as they come. Her toe number is exceptional. Mary Allen is a very appealing blonde who sings nicely and dances well, also. Gerard and Mary Allen did not have much opportunity to display their abilities.

Mehlinger and Meyer started the second portion of the show with a snap. But how anyone who is supposed to be the performer and showman that Artie Mehlinger is can come on the stage and spring that gag about "having a word in my mouth worth $1.50" is a mystery. Despite this, though, the singing and numbers sent the team off to a good hand.

Leon Errol, assisted by Alf James, offered his "Guest" sketch, featuring his "souse." He was the big laugh of the show.

Rae Samuels was out of the bill, due to illness. Homer Dickinson and Gracie Deagon filled in capably. Dickinson, despite his first name, sure is the boy for looks, and also knows how to make 'em laugh. When it comes to pulling "cute" comedy, Miss Deagon lands with all the force of her apparent ninety-eight pounds, for, from the size of the laughs she gets, she ought to weigh a ton. A clever act by a clever pair is the only way to sum this team up.

Johnson, Baker and Johnson closed the show and not only held them in but kept the laughs and applause coming with their comedy and stunts with the hats.—G. J. H.

RIVERSIDE

Myrtle and Jimmy Dunedin opened the show in what is billed as a "vaudeville revue with a punch." Just where the revue comes in is hardly clear, for the act is a bicycle turn in which the man does practically all of the work. Myrtle opens the act with a song and accompanying dance. This probably is the "revue." The man does a few good tricks but the act runs too long.

Bob Nelson and Frank Cronin are two young men whose style smacks strongly of the cabaret. Both sing and one furnishes the piano accompaniments. Their material needs immediate revision, for the songs are old and all are rendered with a noticeable lack of style and musical expression. Neither possesses what could be called a singing voice. "Carolina Sunshine," with a corking special version, was well rendered.

Rose Coghlan, in her sketch "Forget Me Not," a condensed version of one of her big dramatic successes, did well in the third spot. The playlet, while perhaps of the old type, gives Miss Coghlan opportunities to display her fine acting ability, which has suffered none through the long lapse of time since she first scored her big Broadway success.

Dale and Burch have a fine vaudeville offering in "The Riding Master," a talking act in which clever lines and witty sayings abound. One of the songs could be improved upon, but with this exception and the possible elimination of a line or two which might be called suggestive, the act is a corker.

Paul Morton and Naomi Glass closed the first part with their "1920-1950" musical satire. The act has been changed considerably since last seen at this house and a number of new songs, dialogues and dancing bits introduced. The ability of the two clever performers is pronounced and this, combined with the sketch, which is really good, carried them over to success.

Talbot O'Farrell, the Irish tenor, followed "Topics of the Day" in the second half and scored strongly. He has eliminated all his talk and stories and, barring the short introductory bit, confines his act to singing. In England, he is called the "ballad maker," and he is all of that. His voice is a pure tenor of fine quality, his enunciation clear and his singing style fine.

Wilkie Bard, the English comedian, has changed his act considerably since it was seen at the Palace a number of weeks ago. He is now doing but two characterizations, "The Scrubwoman" and "The Night Watchman." Both are clever bits but could be improved greatly if they were shortened. The two characterizations run nearly thirty minutes, far too long, for the audience was visibly tired of the "Watchman" bit, which consumed the greater portion of the act's running time. Bard's work throughout is entertaining. He is artistic, never strains for laughs or effects and gives remarkably faithful impersonations of his characters. American vaudeville, however, has for years been gaited to a high speed and audiences have come to expect brevity, speed and action. With the running time of the Bard act reduced several minutes, it would be a far better vaudeville offering.

Margaret Young, the singer with an up-to-date repertoire of special and published numbers, scored one of the hits of the bill. Miss Young has style, youth, vivacity, in fact everything expected from a vaudeville single. After five songs, the applause continued and she responded with a short speech in which she admitted the sharing of her birthday with the immortal George Washington.

The Boyarr Company closed the show.

W. V.

ROYAL

Homer Romaine opened an exceptionally fine bill and his trapeze and rope swinging turn brought him back for several bows. He includes a number of real thrillers in his offering and shows marked ability on the swings. He was well applauded.

McMahon and Chappelle, in "When Hubby Missed the Train" were second. Theirs is a clever little act and they spring gags that are really humorous, as well as clever. They went off to a big hit.

Rae Eleanor Ball and Brother followed and gave a very good account of themselves on the violin and cello. Miss Ball plays the violin nicely and her numbers, all of which are classical, were applauded. Her brother, who plays the cello in the orchestra pit, is also very good and their playing, combined, which winds up their act, leaves the audience wanting more.

The inimitable Toto was fourth and his physical contortions and facial expressions kept them laughing throughout. His Scotch bit, in which he is clumsily tied up in a uniform much too large for him, is a riot. He was applauded long after he went off.

Blossom Seeley blossomed forth in fifth spot and did full justice to her position. In keeping with her intention to keep her offering new, she has some new and pretty costumes and also some new songs. The number in which she sings a song about "Daaaaddddy" coupled with her dance, was an individual hit. The feature of her act, however, is her Spanish "bit," in which she appears in a senorita's attractive make-up, all of which is black, except for some yellow trimmings to add color. She was applauded to the roof. She sings a very catchy Spanish song and winds up with a dance.

We cannot afford to omit mention of Bennie Fields in this review, whose singing and soft-shoe work was very good, and also of Lopez and Grossman, pianists. The nimbleness of foot of these three played a large part in putting the act over. For an encore, Miss Seeley had a novel song and dance number that went over in great style.

Loring Smith and Eunice Sauvain, in "The Cameraman," followed intermission and their fine work prepared the house for what was to follow. Although Eunice is not a marvel when it comes to dancing, still, both sing quite well, which, coupled with their gags and well selected repertoire of songs, sends them off to a big hit.

William Seabury's "Frivolics" were seventh and stopped the show cold. What, with the presence of six pretty girls whose changes of costumes seemed endless, together with their dancing ability and the ability of Seabury, they had them clapping from start to finish. There is no questioning Seabury's rank as a dancer on the vaudeville stage and his choice of girls, both as to looks and gracefulness, is second only to his ability in the art of Terpsicore.

Frances Kennedy, the cheery little comedienne who was billed to close the show, could not do so owing to illness. Kramer and Boyle substituted and, regardless of the fact that they followed Seabury, had the audience applauding from the first drop of the hat and not only kept them seated to the end, but had them clamoring for more. They gave a little burlesque comedy as an encore.—B. O'G.

OLA HUMPHREY GETS $4,000,000

News has just reached this country that Princess Ola Humphrey Hassan has been awarded $4,000,000 as her share of the estate of her late husband, Prince Hassan, a cousin of the Khedive of Egypt. Miss Humphrey recently went to Paris for the prosecution of divorce proceedings, which were held up on account of the war.

David Steinhart, her attorney, will sail shortly for Paris to wind up her affairs in connection with the estate.

VAUDEVILLE

AUDUBON
(Last half)

Walter Borchell is now wearing a full dress suit and has also purchased a velvet covered table for his instruments. These improve the offering, but he can still further improve his routine by cutting out his attempt at dancing while playing the concertina in one number, for it is anything but graceful. His instrumental work, on both the concertinas and accordeon, is very good.

Jessica Brown and Effie Weston, assisted by Dave Dryer at the piano, succeeded in stopping the show during their dance routine and went off to a riot of applause. Miss Brown formerly did the "Bugland" act with Bert Kalmar and Effie Westoh and Donald Kerr were also a well known combination. Dryer made his rep with Frank Fay last season and does some very good work in this act. It will be fully reviewed under New Acts.

It was by a coincidence that Frank Fay was playing this house at the same time his former pianist did. He played the first half here, having recently closed with "Oh, What a Girl," and was held over for a full week. He started with an announcement, during which the stage hands and Dryer interrupted by bringing out the piano. Some patter between Dryer and Fay resulted in Dryer's agreeing to assist him in the same manner he did last season.

Nat Nazzaro has added two colored lads to his offering, who sing, dance, play piano and do comedy in a manner that stopped the show four times. These lads can cope with the best black-faces on the big time as far as versatility is concerned. The turn will be fully reviewed under New Acts.

Demarest and Collette offered their comedy, violin and 'cello routine and kept up the standard the rest of the show had set. Demarest's falls, patter, card bit and other bits of business, served their purpose for getting laughs, and the support of Collette went a long ways to make an entertaining act.

Horlick and the Sarampa Sisters closed to show with a very attractive dance offering. This trio has a routine of Russian and other exceptionally god folk dances. All of them are very graceful and do their work as though they enjoyed it. At any rate, the audience did. G. J. H.

PROCTOR'S 23RD ST.
(Last Half)

McConnell and Austin opened the show and their feats on bicycles sent them off well. The woman, despite her apparent age and weight, is a wonder on the wheel and wins individual applause.

Dobbs, Clarke and Dares filled second spot and, though their beginnig did not promise anything sensational, they soon warmed up to their work. They start off with a song and later fall into a routine of tumbling work which is very good.

Edward Locke and Company, with his rural playlet, was in the third spot and soon won the house. The sketch is very cleverly written and all the principals work hard. In it pathos is mixed with humor, which cannot fail to please. Both the "Missus" and Simple Simon are typical of their roles and Simon's little spiel about his dog caused a hush until he was through. They were applauded when retiring.

Nell O'Connell followed with a song offering. She has a very good voice, which, coupled with a very attractive personality and excellent delivery, sent her off for a hit. Her "letter-writing" bit was well done.

Allman and Nally were fifth and, with their clever gags and their advanced ideas in connection with the relation of man and woman in the future, were a riot. The woman offers to buy the man a soda, neckties and all sorts of things, and he plays the present day girl's part, refusing to be led astray. The offering is very clever and both work hard to put it over. They both have very fine voices too, and they blend nicely. They sing a few well-selected songs which let them off well.

Al Plantadosi and Jack Walton were sixth on the bill and had everything their own way. We have one suggestion to make, however. Regardless of the fact that they are playing a supper show, which does not boast of as large an audience as a night performance might, it is always best to look your best on stage. It is not necessary to make all the changes your act calls for, especially in an act such as these two offer, but trousers ought to be pressed and should at least reach to the tops of the wearer's shoes. However, they won a fair amount of applause.

The Lolletos closed the show. This is a dance offering that includes three girls and a man. One of the women is very shapely, and though she dances fairly well, she gets by more on her personal charm than anything else. The man is very good when it comes to eccentric and acrobatic dancing. They have a very pretty layout and go off to a hit. This offering is reviewed more fully under New Acts.

The feature picture was Dorothy Dalton in "His Wife's Friend." B.O'G.

VAUDEVILLE REVIEWS
(Continued from Page 9)

JEFFERSON
(Last Half)

The Bimboes are a man and woman team, the former doing all the work and the latter looking pretty, an easy job for her. The turn is supposed to be a comedy tumbling act, and as such is very good. As a comedy act, there are some good spots in it. But most of the stuff tends to slow down the offering through too much stalling. Bimbo, the man, does some good somersault work and takes some difficult falls. He closed the routine with a "Bert Melrose," using four tables and a barrel.

Fay and Jack Smith are an attractive couple who possess personality, ability to deliver patter and good singing voices, but make a bad mistake in not being original in their talk material. Practically every gag in the act has been released or is too old to spring. Why the Kramer and Morton Yiddish bit should be put into a turn of this kind is more than we can see. Miss Smith plays the piano well and Jack Smith displays a very good tenor.

"Lots and Lots" is, as the name suggests, a sketch of real estate, presented by Greenwald and Company. Three men and a woman are in the company, Greenwald taking the part of a Jewish man who has purchased some real estate and, with his son, is trying to sell it. The girl is in love and is loved by the son. The old man, however, refuses to allow his son to have anything to do with her and only when she saves him from the clutches of a "gyp," who tries to put something over on the old man, does he give his consent to their marriage. The cast does its work well and the offering is well written.

Gordon and Evans, two men, one tall and the other short, offered a routine of character songs which they delivered well, and some patter, which has some rough spots in it to be improved upon.

Gene Hamilton and Company, two men and a woman, have a dance offering of merit. The woman does some good toe work and the men show ability in their line. The "Chinese" bit, in which they show a Chinese wedding ceremony in dance time, is exceptionally good.

Meyers, Burns and Wood, a male trio, sang a repertoire of published songs in good voice and were liked.

"The Honeymooners," a musical tab with nine people, seven of whom are girls, closed the show. The tab is fair, as such acts go. G. J. H.

FLATBUSH
(Last Half)

Th Helene Trio opened the show with a remarkable exhibition of strong arm and jaw work that ought to gain for them a tour over the big time. One of the girls won individual applause with a display of endurance that was very good. They have a number of novel features in the act.

Coscia and Verdi filled the second spot and gave a very good account of themselves on the violin and 'cello, almost stopping the show with their very fine playing of popular music. They also imitate a pipe organ well using a violin and 'cello. For an encore they played "Dardenella" which kept the applause going long after they went off.

William Grew and Company were third and kept the audience in fine spirits. He is good at playing the abused husband, and his lecture, delivered to his wife, regarding her mother, suffragism, women's clubs, etc., is put over well. They were applauded when reviewed.

Old and New Song Review followed, which won the hearty hand-clap of the old timers as well as the youngsters in the audience.

Billy Schoon, with his triplets, was fifth and had them laughing from start to finish. His part of a poor, married man is great and his handling of the three kids is still greater. He received a fair amount of applause.

Anger and Packer filled seventh spot and made a hit. This pair have some very good gags and their method of delivery is flawless. The woman is a good "straight" and both were well applauded when going off.

Princess Wah Letka, with her mind reading offering, closed and managed to keep them seated throughout. This form of entertainment is interesting, when it goes through without a hitch, which it did when reviewed.

Murray Keller, leader of the Flatbush Orchestra, then played a selection, assisted by his band of eight. All play well and every overture was applauded. This house is noted throughout the profession for its hospitality and too much cannot be said of its manager, Eddy Reilly, and his assistant, Leo Fitzpatrick, who know just what the people of that section want, and what is more, give it to them, and plenty of it. B. O'G.

CITY
(Last Half)

The Otagawa Japs, consisting of two men and a woman of that nationality, are doing an act very similar to that which the Tamaki Duo did, in fact, one of the men and the woman resemble that team closely. It may be that they have added another man to the act and have changed their billing.

The Tip Top Four, an all male quartette, took an encore and went off to a big hand in the second spot with a routine of published numbers. The comedy is not so good, but the harmony of the men while singing is very pleasing.

Bob O'Connor and a company of two men, one of whom has equally as many lines as O'Connor, presented a very good playlet. The third member of the cast comes in for a few lines, but reads those lines entirely too mechanically.

Galando and O'Flaherty, who followed the news reel, may as well arrange a routine singing "The Star Spangled Banner," "My Country 'Tis of Thee," "Columbia, the Gem of the Ocean" and other such numbers, and then wave the Stars and Stripes, for it would be practically on the same lines as their present routine and not as much work.

Berman Barens made a rather slow start with his pianologue, but rapidly worked up the enthusiasm of the audience, and, after singing "If All the Girls Were Good Little Girls," a very suggestive number which tickled this bunch. He had the house with him.

Sam Sidman and Company, the latter being an auburn haired woman, went over nicely with a Hebrew comedy playlet. Sidman, who is the burlesque comedian, should have prepared something better if he expects to play the big time. It will be fully reviewed under New Acts.

Dunham and Edwards, a tall skeleton and a short stout fellow, closed the show with one of the laugh hits of the bill to their credit. Both possess good voices and the stout member of the team does a "Nance" in good comedy style. The other member acts a bit too effeminate, but otherwise, does his work well. G. J. H.

PROCTOR'S 5TH AVE.
(Last Half)

Reddington and Grant opened the show and their tumbling act put the audience into good humor.

Shirley and Munro filled the second spot and their skit went very well. Both work hard, have some good material and their gags are put over in a manner bound to get laughs.

"Mabel, Be Careful" was third and, although most of the gags are the same as those used in its sister play, "At the Soda Fountain," the act was liked. One of the songs offered, "Oh, Mister Moon" went well. Comment should be made on the work of the French girl in the act who works hard and plays her part well.

Arthur Geary was fourth and started his act with a Gypsy song. He offered a few classical pieces in a clear voice, aided by a pleasing personality. He then recited "The Reckoning," one of Service's works and wound up his act with "Sweetheart."

Le Roy and Lytton were fifth and their talking and singing made a hit. They have a few clever gags that get laughs. They will, no doubt, find the going easy. They scored when reviewed.

Browning and Denny filled sixth spot and did well in that position. There is one pronounced flaw in the offering, however, and that is the demeanor of the boy, who, throughout the act, seems ill at ease. He is a very good pianist and, when he acquires the knack of feeling at home on the stage, will go anywhere.

The hit of the program came seventh, which position was filled by Bert Earl and his girls. There are nine girls in this act and all play well, including in their offering selections of the violin, saxophone and banjo. They play together. The one most pronounced feature of this act, which is even more attractive than the music, is the fact that every one seems to take delight in their work, smiling all the way through. This seemingly small item goes a long ways towards making the offering the success it is and we'd advise them to keep it up. The applause warranted an encore, but, after several bows, they refused to come out.

Harry Breen, with his nut comedy, followed, and was liked. He offered the same old stuff and went off leaving the audience wanting more. He made a short curtain speech.

The Three Howards closed the show and kept them seated till the last. One of the two boys is a wizard at contortionist balancing and performed seemingly impossible feats. This is the last word in acrobatic entertainment and will undoubtedly be seen on the big time shortly. B. O'G.

HARLEM OPERA HOUSE
(Last Half)

Confining themselves to popular songs, Rhodes and Sauer, in opening the show, did nicely and walked off to the tune of a fair sized hand. Both present a good appearance and put their material over in a creditable manner.

Magee and Anita, in second spot, had everything their own way. Anita scored with her Scottish bit, and Magee in his sailor novelty, won considerable applause. Both performers possess ability and entertainers, handle their material well and present a good wardrobe. This act should have little trouble on the better class small time.

The Four Buttercups, following, presented an offering that is both unique and entertaining. They open in one, when a scrubwoman appears and announces that, in the absence of the act billed to appear in the spot, she and her three other associates will fill in. The curtain then rises, disclosing the other members of the company scrubbing the stage. From this bit of business they go into a routine of part singing that ranks with the best to be heard on the variety stage of today. In closing, they walked off to one of the biggest hits of the evening.

"The Toll Gate," a comedy playlet presented by Joseph Grady and Company was next, scoring a fair sized hand. The act is well written and staged with special settings. The dialogue is witty and there is just the proper amount of pathos to make it well balanced. The part of the old tollgate keeper is well handled by Grady and the juvenile role well played. This act should find the better class of small time very easy going.

Carrie Lillie brought home the bacon in a novelty single. This young lady presents a charming appearance and puts her material over. Her routine consists of several popular and special numbers rendered in a pleasing voice.

Adams and Griffith, in next to closing, scored with a routine of cross fire and songs. Both present a good appearance and have pleasing personalities. They handle their material in a creditable manner and keep the audience in good humor with their stunts.

"Submarine F-7," the spectacular scenic act, closed the show. This offering lived up to its reputation in scoring the biggest hit of the evening. E. H.

REGENT
(Last Half)

Although the Fashion Minstrels was the last act on the bill, it succeeded in earning the premier honors by reason of its pep, go and elaborateness. Headed by a statuesque lady who warbled in sweet soprano tones, which at times she changed to a pleasant contralto, and whose personality is very pleasing despite the heftiness of her proportions, the act lost no time in getting started. Once a-going, it continued on its merry way and succeeded in pleasing throughout the journey, which was as it should be, considering that the Fashion Minstrels are six youthful and pretty maidens who can both sing and dance and who look even prettier in the gorgeous costumes they wear. There was also a little blackface lady who added a fund of humor to the act and it must be mentioned that the statuesque one also played the piano, in accompanying one of the many good musical numbers that the act contains. In fact, this is a musical act that should have little difficulty in pleasing a big time audience.

For the rest, there were the De Holmans, a man and woman, both garbed in becoming pink, who essayed acrobatic stunts on a nickel plated revolving ladder, scoring with their act no better nor worse than the average opening act of its kind.

Seymour and Jeannette, a colored man and woman, came next, the former working black-face and the woman garbed in natty male attire. They sang and danced, supplementing their act with patter. But their dancing stood out beyond anything else they did, especially Seymour's, he being a rather nifty buck and winger.

Stewart Black and Company, in a playlet called "Sandy's Wedding Presents," evoked no great amount of mirth with their offering. But, just the same, it was well played, not an easy thing to do considering that it was spoken throughout in Scottish dialect and has a definite degree of merit.

Canfield and Rose, a pair of comedians, the former of whom works straight and pulls wise cracks after the manner of Bert Leslie, while the latter, a Hebrew dialect comedian, acts as the foil, aroused mirth at frequent intervals with their offering, but not enthusiasm.

Chester Holt, garbed like a tramp, offered a humorous monologue in which he touched on politics and such like, and, in addition, sang a few songs. He managed to put his stuff over tellingly, probably because he does it intelligently and created an impression second to none, as was evidenced by the applause that followed in his wake. M. L. A.

VAUDEVILLE

EVA TANGUAY

Theatre—*Palace.*
Style—*Singing.*
Time—*Twenty-one minutes.*
Setting—*In one.*

Opening with a song entitled "You Can't Lose Me," Miss Tanguay tells the audience that, no matter how long she may stay away, she will always come back. However, the spectators were apparently not so sure about that, as the applause that greeted the number was not like the old days. "They Made a Monkey Out of Me" followed, and while delivering this she galloped about the platform. This received a good hand.

The next number is a cleverly written lyric containing many bright lines, and goes on to tell how two waitresses came to see Miss Tanguay work, but panned her. However, as the song goes, they come back two days in succession to see her again.

Where Miss Tanguay failed was in the next song, called "Fishing." This is a production number, and has a world of possibilities, but she failed to carry out the idea. The number tells of her voice being of the "husky" variety, and selling fish would suit it exactly. She is attired in a neat white frock, with fishing pole and basket, and she gave away candy fish to all who joined in the chorus and cried "fish!" Great possibilities were lost by Miss Tanguay in this number.

"They Call Me Crazy" followed, wherein "Trotsky," "The Peace League" and other topical subjects are involved.

"Get Up and Get Out" was the last song offered, but it appeared as if Miss Tanguay was anxious to get through, because, before she waited for applause, she announced that she would recite "An Appeal." That was the finish of the act, and the audience was deliberating whether they should applaud. However, she just passed. Her wardrobe is fine, but her work cannot be compared with the Eva Tanguay of a few short years ago. J. D.

THEODORE BEKEFI & CO.

Theatre—*Palace.*
Style—*Dancing.*
Time—*Twelve minutes.*
Setting—*Full stage (special).*

Closing the show, Theodore Bekefi, assisted by Sophia Rossova, Helen Nelidova and I. Zeligman, at the piano, put over a hit of huge proportions, due to the expert manner in which the dance act is presented.

Four numbers were offered and each received a big hand. Bekefi is a dancer that one enjoys witnessing, as his style and poise is well nigh perfect. The girls are pretty, and their wardrobe suited to the numbers presented. The four dances were "Slavick," "Reconciliation," "Sailor's Hornpipe" and "Holland Gambol." Each effort was met with sincere applause, and the act, in any other but closing position, would stop most any show.

The setting is a cyclorama of pink and blue and, with the "Flood" on the colors, blend perfectly. This is a sure fire act. J. D.

JENNIER BROTHERS

Theatre—*Proctor's Flatbush.*
Style—*Acrobatic, trapeze.*
Time—*Eleven minutes.*
Setting—*Three.*

Trapeze acts are difficult to improve upon, but new and amazing feats always seem to crop out and the Jennier Brothers are no exception. They offer some stunts that require a sharp eye, as well as strength and skill. They go through their routine without a hitch and, when reviewed, went off to a big hit. From present indications they will find the going easy.—B. O'G.

NEW ACTS AND REAPPEARANCES

(Continued on Page 32)

JACKSON AND TAYLOR CO.

Theatre—*Alhambra.*
Style—*Singing and jazz band.*
Time—*Eighteen minutes.*
Setting—*Full stage (special).*

"Shimmy Inn" is the title of this act, written by Johnny S. Black for Eddie Jackson and Dot Taylor for their vaudeville debut. This pair are already known to New York and Chicago cabaret goers, and were last seen at the Alamo on West 125th Street.

It is generally said that cabaret performers do not make good in vaudeville. Of course, there are exceptions to this rule, as well as to any other, and, judging from their reception at this house when reviewed, Jackson and Taylor have made good during their first week. To stop a show twice during one performance on the first day of an act's first New York showing on the big time, is something to brag about, and that is what this pair did on Monday evening.

The scene of the act is laid in the lobby of a hotel, "Shimmy Inn." A number of desks are placed around the place and, in addition to Jackson, who is supposed to be the owner of the place, there are five bell-hops. On the entrance of Miss Taylor, supposed to be a guest, some clever syncopated patter is given by she and Jackson. She exits, and the desks are pulled aside, revealing jazz instruments. One desk has a folding top, which, when drawn up, shows the keyboard of a baby grand, the body of which is hidden by the rest of the desk. Jackson then renders a clever novelty number called "The Cigarette Ball," in which he works in the names of all the well-known cigarettes. Miss Taylor follows with a ballad and "blues" number, which stopped the show when reviewed. A jazz band selection and a shimmy number by the team, in which both sing and also suit their action to the word in very wicked fashion, sent them off to a hand which again stopped the show.

Both Jackson and Miss Taylor make no claim of being able to sing sentimental numbers, and don't attempt any. G. J. H.

KAUFMAN BROS. & FIELDS

Theatre—*Colonial.*
Style—*Singing.*
Time—*Sixteen minutes.*
Setting—*In two (special).*

Having already made reputations for themselves by singing for gramaphone records for a number of years, Irving and Jack Kaufman, and Arthur Fields, have decided to sing to real, live people.

The setting is a very pretty drop of cream color, with a design on it. In the center of this, on a slightly raised scaffold, is a large phonograph, about ten feet in height, and four or five in width. An announcement is made from the interior of the machine, and the three start singing, making their entrance from the machine toward the end of the number. Each number in the act is connected by an announcement in verse that has something to do with singing for records. Their repertoire consists entirely of published numbers, which are rendered a la trio, duet and solo.

At present, the big value of the act lies in their reputations, and their voices, which, it must be said, are very good. Perhaps, with time, the trio may develop into performers, and may put over some real good material in the line of comedy instead of the amateurish attempts made by Kaufman at present. But even as it stands at present, it has sufficient assets to keep it going nicely on a big time bill.—G. J. H.

NAT NAZZARO & CO.

Theatre—*Audubon.*
Style—*Strong man, dancing, singing.*
Time—*Twenty minutes.*
Setting—*In three (special).*

Nat Nazzaro's strong man act is, by this time, familiar to most vaudevillians, most of whom will concede that he puts over some sensational stunts. But he has added two more to his company. They are not acrobats, and, as their entry changes the act considerably, it is about those two that this review will deal, for the main part.

Following the routine of stunts, Nazzaro now announces that he recently met two "gentlemen" at Carnegie Hall who were giving a concert and that they requested him to give them an opportunity to show their ability to vaudeville. So, he put them into the act. The "gentlemen" are then introduced, and prove to be two colored lads—a short one, who appears to be about fourteen years old, and the other, a few inches taller, and about sixteen. Both are attired in misfit clothing. Following some great comedy between the two, the smaller of them seats himself at the piano and the other does a song and dance, which is followed by several others, which stopped the show four times during the act.

The lad at the piano plays "blues" about as wickedly as possible. The kid is a wonder. The other sings, dances, does comedy—in fact, is an all-round performer. What he can't do in the line of "coon" dancing and tap work isn't worth doing.

Nazzaro and the youngster close the act with their sensational one-hand stunt. With the two colored lads, Nazzaro has one of the best comedy singing and dancing offerings to be seen and can hold his own on any bill.—G. J. H.

PRINCESS WAH-LETKA

Theatre—*Hamilton.*
Style—*Thought transmission.*
Time—*Twenty minutes.*
Setting—*In two and one.*

That Princess Wah-Letka possesses great ability, is without doubt, as, in the dozen or more questions put to her, she demonstrated her ability to answer quickly and concisely.

Wah-Letka works in Indian costume and blindfolded before a special drop in "one," on which is inscribed "Wah-Letka's Revelation." A short song in "two" is given by an assistant, who afterward goes to the orchestra floor to transmit the questions.

This act surpasses many "mind-reading" offerings in show busines, and is away from the conventional "coin" reading. The work Wah-Letka does is scientific and, if properly played up, would undoubtedly be a sensation, as it was at this performance. J. D.

THE LOLLETOS

Theatre—*Proctor's 5th Avenue.*
Style—*Dancing.*
Time—*Sixteen minutes.*
Setting—*Full stage.*

What is presumably some sort of a Dutch dance starts this offering off and is followed by a song by one of the girls, of which there are three. One of the women is very well built and makes an attractive appearance in a somewhat fantastic costume while doing some kind of an Oriental dance. It is fair. The man then appears and goes through a series of difficult acrobatic steps which score. A little pep sprinkled here and there throughout this act would aid it a great deal in making the better circuits. B. O'G.

FRISCO

Theatre—*Prospect.*
Style—*Revue.*
Time—*Twenty-four minutes.*
Setting—*Full stage.*

Frisco's new offering, although now a little immature and discordant in spots, promises great possibilities in the way of entertainment. This dancer, billed as "The American Apache," has his old style of dancing, but has inserted a number of new steps that will, most likely, become popular.

The act opens with five girls, the Golden Gate Four, and Pauline Chambers, at the back of the stage. They do a short dance, followed by the appearance of Nick Bruckner, who steps a bit, and then goes to the back of the stage, where there is a pair of stairs leading up to a sort of trunk. He opens the trunk, and, while the band plays "Dardenella," Frisco appears and does a dance. He then returns to the trunk and one of the girls appears and gives a good account of herself to the accompaniment of some jazzy music. This number scored an individual hit when reviewed.

The "Apache" then comes out again and invites suggestions as to who he should imitate. The verdict is Pat Rooney, and he gives a good account of himself. It can be said here, however, that Frisco's imitation of Rooney is not as good as the Irishman's impersonation of Frisco. His next number is his impression of the buck and wing, in which he has a number of new steps.

The act has room for lots of improvement, especially at the start, where the four girls dance. They are graceful enough and, if dancing alone, would look well. But together, they keep poor time and do not make the turns in unison. A few weeks at the "try-out" houses, however, and the offering will be great entertainment. B. O'G.

EDWARD LOCKE & CO.

Theatre—*Harlem Opera House.*
Style—*Playlet.*
Time—*Eighteen minutes.*
Setting—*One and full stage.*

Edward Locke, author of several plays of which the best known is "The Climax," is now in vaudeville with a cast of two women and two men as his supporting company. Some years ago, Locke appeared on the legitimate stage, but has recently confined his talents to writing.

In preparing his vaudeville act, Locke seems to have borrowed a leaf from Horatio Alger, Jr., whose books all of us read so eagerly when young. In this case, however, instead of the villain being a squire, he is a lawyer, making it more appropriate. This lawyer is the richest man in the village, for the scene is laid in a country town. The heroes, for there are two, are the nephew of the lawyer, called George, and an old man named Simon, noted for his laziness, but universally liked because of his good heart, etc. The other two characters are a young girl who loves George and a middle-aged widow, under whose care Simon and George have been put by the lawyer through use of the anti-loafing law to force them to work.

However, the lawyer did not figure on Simon's glib tongue, and he soon gets the widow to love him, and actually falls in love with her. By his ability to talk, Simon gets out of doing all work, and, in one instance, tells the widow, who has just commanded him to wash the dishes, how Tom Sawyer got out of whitewashing the fence and convinced the other boys of the town that to do so was a pleasure. The story is familiar to all. As Simon tells the story, the widow gets deeply interested and, unconsciously, washes and wipes the dishes.

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

PARIS OPERA STRIKERS WIN AND RETURN TO WORK

Concessions Which They Asked Last Fall Are Finnally Granted and Big Amusement House is Again Open. Back Payments to Be Made

PARIS, Feb. 19.—The Paris Opera strikers have been granted all their demands and the Opera House has again opened its doors. It was feared last week that an amicable settlement would not be reached and that the Opera House would remain closed for the remainder of the season. However, a definite agreement was reached this week, when both sides ratified various concessions and the strike was definitely called off.

The strike was called when M. Rouche, the manager, refused to grant an increase in salaries, following his promise to do so earlier in the season. His failure to live up to his promise, he asserted, resulted from the failure of the State to increase the annual subsidy from 800,000 francs to 2,000,000. When the general walkout was declared, performers prepared for a long struggle by securing positions with smaller provincial organizations and appearing in benefit performances.

According to the terms of the new agreement, the tariff of salaries, signed last autumn, will be put into effect and adhered to. Arrears on these salaries, due since last Summer, will be paid in full, partly at the end of this month and at the end of next. The performances that did not take place because of the strike, will be given later and paid for at the end of the month in which they are given.

With the granting of these demands, the management asked that an extra performance be given every week. This question, when put to the strikers, was accepted unanimously.

NEW ORIENTAL PIECE OPENS

LONDON, Eng., Feb. 20.—"The Sunshine of the World" has opened at the Royal-Brighton Theatre, and has met with favorable comment from press and public. The piece is produced by Messrs. MacDonald and Young, in conjunction with Robert Courneidge. It is an operetta by Gladys Unger and K. K. Ardaschir, lyrics by James Heard and music by Charles Gulliver.

The story is one of Oriental atmosphere, with the action divided between Persia and India. The opening scene is laid in the Court of Mohammed, Emperor of India, at that time when Nadir, Shah of Persia, was invading Delhi to avenge the murder of his ambassador to the Great Mogul.

The plot of the work is about a Persian Princess, who is the last of two survivors of the true royal line of Persia. It tells, in thrilling episodes and very pretty music of her love and adventures.

TWO PEERS BECOME ACTORS

LONDON, Eng., Feb. 19.—Two peers of British society have broken tradition by turning from a dislike of the acting profession to becoming actors themselves. A woman of society has followed suit. She is the Hon. Mrs. Guy Chetwynde.

Randolph Elwes, son of Lady Winifriede Elwes, plays the role of Brocklehurst in Barrie's "Admirable Crichton." Society is also to be represented in the near future in a charity film in which Lord Henry Cavendish Bentinck, Earl Craven, Lady Juliet Trevor and Lady Diana Duff Cooper will appear.

ROME HEARS GERMAN OPERA

ROME, Italy, Feb. 22.—After four years' exile, German opera last week made its first peace bow to a Roman audience at the Costanzi. The work was Wagner's "Valkyrie." Professor Vitale lead the orchestra and Sarah Caesar made a good Brunhilde in the interpretation of Latin mentality. But Varcari's Siegfried was typically German. Wotan was sung by Nazarene De Angelis and pleased.

YORKE WILL PLAY POTASH

LONDON, Eng., Feb. 20.—Augustus Yorke has been picked by George McLellan to play the part of Mr. Potash in his new comedy, "The Honorable Mr. Potash," of which Mr. McLellan has the European rights.

BARRIE WRITING SEQUEL

LONDON, Eng., Feb. 22.—It is reported here that Sir J. M. Barrie is writing a successor to "The Admirable Crichton," to be produced within a few months.

MUSICAL FANTASY LIKED

LONDON, Feb. 19.—"Seasoned to Taste," a new musical phantasy by Percival West and Tom Handley, recently presented here at the Euston, is receiving considerable success. It is brightly and wittily written, and there is quality in the work of the entire company.

The action concerns a young man, who enters a restaurant, and, after upbraiding the waiter for the absence of a cruet, falls asleep and dreams that the various condiments come to life.

This plot lends itself readily to lively music, pretty dresses, elaborate settings and an unlimited amount of fun. Teddy Brogden and Tom Handley are the chief comedians, and there is some excellent business by Dorothy Frostick, Bobby Lawrence and Cecily James.

FULLER STILL BUYING PLAYS

LONDON, Sng., Feb. 20.—Ben Fuller is still in London buying plays for the Fuller Circuit in Australia. Among those already purchased are, "In a Man's Grip," "What a Man Made Her," "Should a Wife Refuse?" and "Tommy's French Wife," all by Charles Darrell; "The Sins of Others," by Carlton Wallace; "White Slaves of London," by Arthur Shirley; "For the Kiddies' Sake" or "Nameless," by Miller Anderson, and "The Thief Catcher," by Stuart Lomath.

FIRE RUINS ROAD SHOW

LONDON, Eng., Feb. 19.—Fire destroyed the entire scenery and effects of the "Jack and the Beanstalk" show presented by Sydney A. Haines and his company at Dunstable recently. The company had completed their engagement at the Town Hall and had all their baggage in the trucks ready to go to their next stop, when fire broke out and destroyed everything.

STAR'S ILLNESS ENDS RUN

PARIS, Feb. 22.—Because Madame Michelle, who was to play the stellar role in Pierre Frondaie's new play, "La Maison Cernee," has never recovered from her indisposition, suffered on the night the play opened, when she swooned as a result of overwork at rehearsals, the play has been called off and "L'Aiglon" rushed into the breach at the Sarah Bernhardt Theatre.

PROTEST GOVERNMENT TAX

MADRID, Feb. 12.—A meeting has been held here by proprietors of theatres, actors and leaders of orchestras, representing all parts of Spain, at which it was decided to close the theatres because of the amusement tax provision in the budget before the Cortes. The closing date was not announced.

FUND NEEDS MONEY

LONDON, Feb. 21.—A movement has been started here to aid the treasury of the Actor's Benevolent Fund, which serves the same purpose here as the Actor's Fund of America does in the United States.

Lady Wyndham, president of the Actors' Benevolent Fund, started the idea at a meeting of members of the profession in the Criterion Theatre. She stated that, heretofore, the Fund has been supported by subscriptions and annual dinners, having been organized in 1889 by John L. Toole. This method has not been found successful. The expenditures of the Fund have been 90,993 pounds during the past eighteen years, while a grand total of 64,655 pounds has been taken in, from donations, subscriptions and dinners. The deficit was covered by legacies and special gifts.

Lady Wyndham has proposed that every London manager should give a special matinee of every play which has reached 100 performances and another special matinee for every 200 performances afterward. She stated that a number of managers have already promised to do so, and that T. C. Dagnall, whose play, "Lord Richard in the Pantry," will pass its hundredth performance on Feb. 5, will give a special matinee for the A. B. F. on that day. Gerald Du Maurier will also follow suit with a matinee celebrating the 200th performance of "The Choice," and Matheson Lang will celebrate his hundredth performance at the New Theatre in the same manner. It is hoped that touring managers and artists will also aid.

VESTA TILLEY ELECTS HUSBAND

ASHTON UNDER-LYNE, Eng., Feb. 20.—Sir Walter De Freece, theatrical impresario, has been elected a Member of Parliament from this district, it was announced today. De Freece was a Coalition Unionist, and ran against W. C. Robinson, Laborite, and Sir Arthur Marshall, Liberal.

Sir Walter's wife, Vesta Tilley, the male impersonator, with her impersonation of "Picadilly Johnny with the glass eye" and her singing of popular songs, took a prominent part in her husband's campaign, and it is admitted played a far greater part in the election than his political views.

TULLY BACK IN LONDON

LONDON, Eng., Feb. 23.—Richard Walton Tully, author of "The Bird of Paradise," has just returned from the Riviera and is supervising the final rehearsals of the touring company, which will present the piece at provincial towns. During his stay in Nice, Mr. Tully finished the first part of a three-act play. The company, which opened at the Royal, Portsmouth, February 9, made the 29th "Bird of Paradise" personally produced by the author.

"ALL CROOKS" GOES WELL

LONDON, Eng., Feb. 20.—"All Crooks," a comedy playlet by Brian Daly, Arthur Leftwhich and Joe Hayman, recently presented here at the Hammersmith Palace, with Ernie Lotinga in the leading role, promises to be the most laughable sketch with which this popular comedian has hitherto been associated.

EXPECT MUCH OF NEW PLAY

LODON, Feb. 19.—The new play, "The Spiritualists," scheduled to open at Ramsgate on April 26, has aroused a lot of interest and much is expected of it. It is in three acts, by Ernest Goodwin, who wrote "The Duchess of Siona," "The Caravan Man" and "The Happy Husband" among others.

KNOBLOCK PLAY READY

LONDON, Eng., Feb. 21.—Frederick Knoblock's new play, "Mumsee," is to be produced at the new "Little Theatre" by Vedrenne and Vernon on Feb. 19.

"FIFINELLA" CLOSES

LONDON, Feb. 20.—"Fifinella" closed at the Scala Theatre here and has been followed by "When Knights Were Bold," which opened the following Monday.

WILL PRODUCE PYGMALION

LONDON, Eng. Feb. 21.—At the end of "Sacred and Profane Love," Miss Viola Tree will produce Bernard Shaw's "Pygmalion." By special arrangement, Mrs. Patrick Campbell will appear in her original part of Eliza Doolittle and will be supported by an exceptional cast.

In addition to its plans in association with Miss Tree at the Aldwych, the Reandean Company will produce at the St. Martin's Theatre a new light comedy by Mr. Ernest Denny entitled "Just Like Judy." Miss Iris Hoey and Mr. Donald Calthrop will appear in this play. The Reandean Company is taking over the balance of Miss Peggy Primrose's lease of the St. Martin's, prior to the commencement of its own tenancy, which is for a number of years.

EVADING GOV'T TAX

LNDON, Eng., Feb. 20.—According to an official of the Customs and Excise Commissions, evasions of the Entertainment Tax are becoming very frequent here.

One instance which happened recently was that of Elwin Charles Walter, who was fined twelve pounds for evading the tax. Walter's company of thirteen was playing "My Sweetheart" at the Hall in Worham. Members of the audience told the patrons that they had received no tickets, or had their tickets taken from them. Tickets examined by the police were found to be cut pieces of postcards and only a few had revenue stamps attached to them.

LEAVE FOR SOUTH AFRICA

LONDON, Eng., Feb. 21.—Spence and Jocelyn, and Derry and Sloan were among the artists who recently sailed on the *Grantully Castle*, to fill engagements with the African Theatres Trust, Ltd., booked by the International Variety and Theatrical Agency, Ltd.

Michel E. Fitzgerald and his Club Juggling Girls, and Roy Mex, sailed later on the R. M. S. *Balmoral Castle*. Phyllis Sinclairs and Herbert Forbes Dawson have gone to the Cape to appear in drama.

CONNIE EDISS WON'T RETURN

LONDON, Feb. 20.—In answer to the recent rumor to the effect that Connie Ediss would return to the Gayety Theatre, she has sent out a statement to the effect that she has no intention of so doing.

In her statement, she says she has received several flattering offers to return, but that the success of the comedy, "Lord Richard in the Pantry," in which she is appearing at present, is so great that she cannot, in any case, consider any other engagement for a long time.

ACTS ARRIVE IN AUSTRALIA

SYDNEY, Australia, Feb. 22.—The "Ventura," which arrived here recently, brought a number of American acts, including Frank Gorman, the singing pastor; Clinton and McNamara, musical comedy couple; Artois Brothers, bar performers, and Corporal Nathan, a soldier cartoonist. This is the biggest batch that has come over for some time.

AINLEY TO DO "THE JEST"

LONDON, Eng., Feb. 21.—Henry Ainley, in conjunction with Gilbert Miller, will, after his Shakespeare season, present an adaptation of the Italian play, "La Cene delle Beffe," which has been called by many newspapers "The Jest," under which name it played so successfully in America. They will probably change the title of the play.

INTRODUCES NEW SKIT

LONDON, Eng., Feb. 23.—In order to live up to his intention to keep "The Whirligig," now playing at the Palace, as up to date as possible, Albert de Courville has introduced a new skit on the present-day household famine, entitled "The Problem Solved." The burlesque occupies the stage but for two minutes.

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THEATRE VALUATION

When we learn from the Department of Taxes and Assessments that the assessed valuation of sixty of New York's principal show houses totals $46,783,000, it occurs to us that the theatre has developed, in the last ten years, from the so-called show business to a stupendous entertainment industry representing millions in capitalization. And, in mentioning these figures, it must be remembered that they are concerned only with the value of the real estate.

In which connection it may also be noted that sixteen of these theatres each carry an assessed valuation of more than $1,000,000, something that no other city in the world can boast of.

There is really something about these figures to conjure with. To begin with, a fair return must be earned on the investment. That is to say, after all overhead cost is realized a certain amount must be left over as profit. All of which sounds rather ingenuous on our part, perhaps; but, when it is realized that the theatrical business is, anything but a necessity, though it has become an important element in our economic life, it does seem conjectural, at best, where the money is to come from permanently that pays dividends on the huge investment.

We are not unmindful, for example, of the large profits that a successful show makes. We also know that any sort of place of entertainment that is extensively patronized, like a good motion picture or vaudeville theatre, earns a great deal of profit for its owner; possibly more than any other business entailing an equal amount of investment.

But we also know that vast amounts are lost each season in the theatrical business—lost through the backing of shows and other forms of entertainment.

And still new capital seems to be attracted to the theatre from year to year in ever increasing amounts, until we have in one corner of the globe alone, Manhattan Island, to be exact, real estate used for theatrical purposes representing almost $50,000,000.

We do not mean to imply anything in particular in commenting on these figures; we have not undertaken to solve the commercial problem that they create, but we have touched upon them as a thing worth recording, if for no other reason than that $50,000,000 and more means something, even if it does happen to be invested in just one part of the earth, in a business that is considered to be essentially hazardous.

USED MIRROR DRESS LONG WHILE

Editor NEW YORK CLIPPER.

Dear Sir: In your last issue of THE CLIPPER you say that I have filed complaint against Joe Dealy and sister through the N. V. A. That is true, but when you say that I have been using the mirror dress in my act for the last three years you are wrong.

I have, since the season of 1910, billed myself as "The Originator of the Mirror Dress." Previous to that I billed myself as "The Girl with the Mirror Dress." And that is more than three years.

I wish you would correct this in your coming issue of THE CLIPPER, as it is not right—the three years. The files of 1910 will show the fight I put up to protect my idea then.

Thanking you in advance, I beg to remain,

Very truly yours,
GLADYS VANCE.

Feb. 19, 1920.

TWENTY-FIVE YEARS AGO

Ila Irvine was with "The Irish Artist" Company.

Cecil M. Yorke was with Rose Coghlan's Company.

Fanny Davenport played "Gismonda" at the Fifth Avenue Theatre, New York.

The Martell Family played the Hopkins Circuit.

Little Irene Franklin was singing "Peculiar Walks."

Annie Hart played at the Manhattan Athletic Club, New York.

Charles Wheatleigh died at New York.

Madge Yorke was shot and killed at Philadelphia.

Edward Harrigan, Jr. died at New York.

New plays: "The Birth of Venus"; "Miss Telephonia"; "Midas."

Answers to Queries

L. N. C.—Jack London is dead.

W. P. L.—Hazel Pryor is now doing a single in vaudeville.

J. D.—The team has split. Miss O'Farrell is now appearing in pictures.

S. T.—The All Jazz Revue will be playing your town next week.

G. L. K.—Lieutenant W. Allen, the ventriloquist, was popular in the early '80s.

B. N. G.—The Royal Theatre is open all Summer. Address Al Darling, manager of the house.

H. E.—Rose Proujanski is a sister of Matthew Proujanski, the pianist. She is a classical dancer.

E. L.—There was an attempt to produce that show but it was abandoned after a few weeks' trial.

H. K.—The race, to which you have reference was held at Pittsburgh, Pa., and lasted for 142 hours.

G. J. V.—Not only the Gaiety, but all the shows in your town, were closed at that time. The "flu" epidemic was the cause.

G. N.—The Scottish-American Athletics held their games at Caledonian Park, Jersey City Heights, away back in the early '90s.

H. I. C.—Harry Walton was working in an acrobatic offering during 1903-4, but fell while performing and was forced to retire.

H. K.—Cyril Keightly was born in Australia. However, he gets that Scotch accent because he is half-Scotch. He admits it himself.

Southerner—Kuy Kendal was recently stopping at the Longacre Hotel, New York City. Mail addressed to him there will be forwarded.

L. G.—Harry Kranz, of Kranz and La Salle, did work in a male trio act some years ago. He then appeared under the name of Kranzman.

S. D. V.—Harry Pike did appear in motion pictures as well as the legitimate. He died late in 1919. His brother, Emmet, might be able to help you.

G. E. O.—No; Marie Casper was doing a sister act, but for some time past has been doing a single song and dance. She is now with "What's in a Name."

W. D. M., Cumberland—Ethel Weston was in stock at the Dauphine Theatre in New Orleans when that house closed. We don't know what she is doing at present.

Phil—Harry Muldov was a dramatic actor. He retired from the stage some time ago to go into the commercial line. He is now a Certified Public Accountant.

F. U.—The thirteenth annual tournament of the Wyoming Firemens' Association, was held in Denver, in August, 1889. The results of the events are too numerous and long to repeat here.

Theatre—Wallace Eddinger played the role of "Babe" in "Buddies" when that play appeared in Boston. He never opened with it in New York, however, going into the cast of "Wedding Bells," instead.

F. B.—Harry Fox is married to one of the Dolly Sisters. He did appear with them in New York in "Oh, Look," which is still on the road. Fox did not continue with the show, but went into "Zip Goes a Million." He is now in vaudeville.

H. J.—No, the Actors' Fund of America applies to artists in the United States only. True, there is such an association in England, but it is not affiliated with the American organization. It is known there as the Actor's Benevolent Fund.

H. C. M.—Jeanne Maddocks was supposed to do a single dance act in vaudeville, and left the Four Marx Brother's act for a short while. However, she recently appeared with them again, and, from last reports, is still with the act.

H. D.—The act was produced by Phil Taylor under the name of "The Isle of Mum." It opened, but whether it is playing yet or not, we don't know. Address Taylor in the Gayety Theatre Building, and he will most likely furnish the information.

J. L.—Stewart Allen is still with Jimmie Hussey's act. Billy McGill left just before it played Boston the last time. Arthur Northrup died a few weeks ago of double pneumonia. The act is now playing on the Orpheum Circuit. Look up the bookings in this issue of the CLIPPER to see where it is next week and address a letter to that theatre. It will undoubtedly reach Allen.

P. D.—Faire Binney and Constance Binney are sisters. It was Constance Binney who appeared in "39 East." Faire Binney is appearing in "He and She." We don't know her exact age. Most likely in her late 'teens. Why not ask her yourself? Yes, both the plays are works of Rachel Crothers.

L. M.—William Seabury and Billie Shaw are married. They played together for a number of years and split their act to produce other dance acts under both their names. The two are now working in separate acts. Miss Shaw is appearing over the Orpheum Circuit for the second time at present, and Seabury is now appearing in New York on the Keith time.

S. T.—Dance contests for cash prizes are run off in various theatres on different nights of the week. Proctor's 125th Street, on Wednesday evenings, Proctor's 23rd Street, on Fridays, Yonkers, on Tuesday evenings, Amphion Theatre, Brooklyn, on Thursday evenings, and the Alhambra Theatre, Brooklyn, on Friday evenings. You can register at any one of the box offices of these theatres.

Rialto Rattles

STILL NO KICK

"Tea for Three" seems to be growing stronger every day.

A LOT OF AIR.

Charley Lindley's car is getting so old it's about time it was being retired.

WAIT A WHILE.

John Murray Anderson will find out "What's in a Name" in about two weeks.

DOES HIS WIFE AGREE?

Sam Fagin says the only reason that he is for home rule is because he is married.

A DOG'S LIFE.

Bert Hanlon tells us that he played on the bill with a dog act, and every trick was a wow!

UNUSUAL.

A. H. Woods was permitted to go in to see one of his own shows the other day without being stopped.

COULDN'T BLAME HIM

Suppose the next thing we'll hear is that Marcus Loew will build a theatre outside the three-mile limit.

PUT 'EM BOTH OUT.

What was thought to be a fire in the Putnam Building the other day was only Frankie Horan smoking one of his alleged cigars.

SHIRT TALES.

Where is Kivo Atkin getting all those trick shirts? They say he's performing now without foot or spotlights. Don't need any with those colors, say we.

JAMES, START THE (BOX) CAR!

"Why do they call those out-of-town places stocks?"

"Well, that's because once a company is out there it just naturally sticks there."

SO DO WE

Billy Cohen, the Flatbush wise cracker, says he hopes this snow keeps up. We've been hoping that for the past three months, but it is still coming down.

THE RIGHT PLACE

A guy wanted to know where he could get something with a kick in it, the other day, so we sent him over to the N. V. A. and told him to look over their files.

NO KICK, THOUGH.

Jimmy Guinane says that prohibition doesn't worry him any. He's a musician and is always standing before bars. If he sprigs another one like that he ought to be standing behind them.

GIVE HIM CREDIT.

Charley Collins made his appearance the other day looking like a portable pool table. He wore a green cap, green overcoat and carried a bottle of Green River under his arm. An advertisement for "The Wearing of the Green."

CATCH-AS-CATCH-CAN.

Reviewer (to manager of theatre): I want to catch one of your new acts.

Manager: Sorry; can't accommodate you. We have a full house.

Reviewer: But I only want to catch one act. The last one.

Manager: All right! Here's a box; but be sure you come out after that act.

CUTTING OUT FREAKS

CHICAGO, Feb. 20.—The National Association of Outdoor Showmen decided to discard all freaks in side-shows, at a meeting in which methods were being discussed for the elevation of the amusement park business.

According to Albert Hodge, representative of a Chicago amusement park, the convention will make it "as refined to frequent an amusement park as to lounge around in the lobby of a hotel."

DRAMATIC and MUSICAL

"THE TRAGEDY OF NAN," SORDID AND SAD, WILL NEVER DRAW MONEY

"THE TRAGEDY OF NAN."—A drama in three acts, by John Masefield. Presented by Walter Hast at the Thirty-ninth Street Theatre, Tuesday afternoon, February 17th, 1920

CAST.

Jenny Pargetter.....Beatrice Noyes
Mrs. Pargetter.....Annie Hughes
William Pargetter.....Harry Ashford
Nan Hardwick.....Alexandra Carlisle
Dick Gurvil.....Philip Merivale
Gaffer Pearce.....John Harwood
The Rev. Mr. Drew.Walter Kingsford
Captain Dixon.....Charles Francis
The Constable.....John Smith

Walter Hast, one of whose previous contributions to the dramatic season has been the bedroom play, "Scandal," last Tuesday afternoon came forth with "The Tragedy of Nan," which, according to the program, was given its first American presentation. In many respects this play, by John Masefield, is similar to "The Power of Darkness," recently produced by the Theatre Guild, in that throughout the whole piece there is an atmosphere of oppression and sordid gloom.

Heretofore, managers on this side of the water have been wary of the piece, but the tragedy has been presented on several occasions by British producers. The author is a poet of fine attainments and has written a play in which the dramatic conflict is vigorous, the characters well studied and vividly drawn. But the life depicted is wholly ignoble, sordid and base, and the story, which strives for every extreme of gloom and depression, is not at all pleasant.

The story weaves itself about Nan, a pathetic and cruelly abused drudge in the home of her aunt and uncle, who are ignorant farmers. Her father has been hung for sheep stealing, which fact is tauntingly thrust at her by the relations on whose bounty she is forced to live, and, especially, by their mean, hypocritical daughter. Her escape seems to be at hand when a weak-willed youth of the village proposes marriage. But the engagement is never announced. The she-devil aunt intervenes, telling of the girl's disgrace and that the lad's father will object. This causes the youth to change his intentions.

Utterly distraught, Nan now becomes a creature of diabolical vengeance. She poisons her cousin, who has become engaged to her unfaithful sweetheart, and, at this juncture, a note of bitter irony is sounded when bailiffs come to announce that Nan's father was innocent of the crime for which he was executed and that the country will pay her a sum of blood money.

This news prompts her sordid lover to attempt to win her back, but she turns upon him and stabs him with a table knife. Then, prompted by the babbling of a senile old fiddler, who has been telling her about the hearing of Gabriel's trumpet, she rushes out and throws herself into the nearby river.

It rarely happens that a masterpiece of the modern drama is acted with such rare skill as "The Tragedy of Nan." But Masefield's tragedy is probably doomed to be brought out only for the occasional revelation of an actor's talent, in that it will be hard to find a paying audience large enough to keep it running.

Alexandra Carlisle, in the title role, successfully suggested the girl's starved affections and loneliness. Philip Merivale was a most attractive scoundrel and Annie Hughes and Harry Ashford were good.

"DEADWOOD DICK" IS DEAD

SAN FRANCISCO, Cal., Feb. 20.—Richard Bullock, 75, whose hair-raising adventures in the '70s formed the basis for thousands of dime novel plots and many plays, died last week at the Thornycroft Hospital, Glendale, after having been in poor health for over a year following a stroke of apoplexy.

RELICS WORTH $242,981

The collection of theatrical relics left by Evert Jansen Wendell, who died in France during August, 1917, has been appraised by John Anderson, Jr., of the Anderson Galleries, to be valued at $242,981. It was left to Harvard University.

The appraisal was as follows: Photographs, $20,000; play bills, $30,000; autographs and manuscripts, $20,000; theatrical portraits, $40,000; daguerrotypes, $4,000; drawings, $10,000; books, $64,000, and pamphlets $7,500.

"THE LOVE KISS" CLOSES

MEMPHIS, Tenn., Feb. 20.—Floyd King, formerly a reporter on the *News-Scimitar*, has closed his opera company, "The Love Kiss," and, with several of the artists is on the way to begin rehearsals for the opening of Sanger's Greater Shows, a circus, of which he is part owner.

King's rise in the circus and theatrical world was a rapid one after he left the newspaper field several years ago.

DORIS KEANE HAS PLAY

Doris Keane, who was seen in "Romance" both here and abroad, has purchased the rights to a play by Samuel Shipman, called "Blue Blood and Red." The purchase was made at a dinner in New York given by Anna Fitziu, at which the author and actress both were guests.

"SHAVINGS," SAVAGE'S NEW BROADWAY PIECE LOOKS LIKE A HIT

"SHAVINGS."—A Cape Cod comedy in three acts, dramatized from Joseph C. Lincoln's story of the same name, by Pauline Phelps and Marion Short. Presented by Henry W. Savage, at the Knickerbocker Theatre, Monday evening, February 16th, 1920.

CAST.

J. Edward Winslow..Harry Beresford
Capt. Sam Hunniwell.....James Bradbury
Phineas Babbitt...Charles Dow Clark
Leander Babbitt.....Douglas MacPherson
Major Leonard Grover.....Mitchell Harris
Charles Phillips.....Saxon Kling
Gabriel Bearse.....George Neville
Roscoe Holway.....Dudley Clements
Ruth Armstrong.....Clara Moores
Barbara Armstrong.....Lillian Roth
Maude Hunniwell.....Vivian Tobin

Following a more or less successful tour, "Shavings," a homely comedy of Cape Cod life, culled from the popular novel of the same name by Joseph Lincoln, came to the Knickerbocker theatre last Monday and bids well toward making its place among that variety of Broadway productions that fall under the category of "hits."

As a play "Shavings" owes its success to its perfect blending of humor and pathos, its well defined plot and its true to life characters, drawn from one of the rural New England cape towns.

The play derives its title from the town nick-name of its principal character, an eccentric inventor with an open heart, quaint wit and no practical sense. But, behind his odd and amusing ways, there is an appealing shadow of pathos and his purposes are good and true.

For plot "Shavings" provides the beautiful widow, not with a personal past, but with a scapegrace brother, who turns up and gets a job in the village bank. He gets into trouble and "Shavings" makes a sacrifice in handling the situation for the sake of the fair widow. However, in the end, this gentle Pollyanna person gets the short end of the sail, as has been usually the case with him. But, nevertheless, he continues to save others from trouble.

The leading role is played by Harry Beresford with kindly humor. Charles Dow Clark and James Bradbury, as business and political rival, furnish some good laughs and Clara Moores and Vivian Tobin are good in their respective parts.

JOHN DREW'S NEW PLAY "CAT BIRD" WITTY AND MELLOW

"THE CAT BIRD."—A comedy in three acts by Rupert Hughes. Presented by Arthur Hopkins at the Maxine Elliott Theatre, Monday evening, February 16th, 1920.

CAST.

Martin Gloade.....John Drew
James Brearley.....Arthur Barry
Tom Forshay.....William Raymond
Roy Murison.....Sidney Mason
Ronald.....William Williams
Parker.....Albert Reed
Mullins.....Willard Bowman
Mrs. Fay Crosby.....Janet Beecher
Coralie Tippet.....Ruth Findlay
Fanita Augevine....Pauline Armitage

After a two year's absence from the stage John Drew has returned in a new satirical comedy, "The Cat Bird," which, in spite of its slight substance, is written in a conversational and unflaggingly witty style permitting one of the mellowest and most ingratiating performances the actor has given in many seasons.

The story is woven about a middle-aged bachelor, who, in his retirement, devoted his time to study, flowers and insects, has almost forgotten an unhappy romance of the past. But he is again awakened to interest in the affairs of the active world by his old sweetheart's return and his efforts to shield her wild young niece from a headstrong adventure, results in a successful renewal of his own old attachment.

Over this not too engrossing intrigue the author has spread an attractive layer of vivacious talk, often witty, always entertaining and more distinguished from a literary standard than the local stage often provides.

The play has been provided with attractive backgrounds, painted by Lee Simonson, and an original note is given them in the second act by the silhouettes visible on the piazza of the Summer hotel.

As a comedian John Drew is as funny as ever, and Janet Beecher, who shared most of his scenes, won the audience by her humor and lack of self-consciousness and the freshness of her humorous methods. Ruth Findlay and William Raymond are also good in their respective roles.

WOOD BUYS "THE WOLFE"

A. H. Woods has purchased "The Wolfe," a new play by Ossip Dymow and Samuel R. Golding. Dymow is the author of "The Bronx Express," which Woods has also purchased, and which was successfully produced at the Jewish Art Theatre. Samuel R. Golding adapted that play for English production and Woods has renamed it "A Local Comedy."

BRADY TAKING HIT ABROAD

William A. Brady closed the tour of "The Man Who Came Back" in Toledo on Saturday night. The entire production will be shipped to London on Feb. 28, where it will be presented by Brady and Charles A. Cochran. A slight change will be made in the piece, that of having the man of the title role changed to an English boy instead of an American. The girl will continue to be an American and the rest of the play will be the same. It will open at the Oxford Theatre, London. Brady will sail shortly to put the piece on himself.

WINTER GARDEN GIRL MARRIES

June Price, of the Winter Garden chorus, was married to Julian F. Colyer, member of an old Newark family, at City Hall, New York, recently. They are now at the Robert Treat Hotel, Newark. Colyer is the son of the late Charles J. Colyer, a pioneer wagon and carriage builder, of Newark.

MARCIN SHOW OPENS APRIL 5

"Three Live Ghosts," a new comedy by F. S. Isham and produced by Max Marcin, will begin its preliminary tour at Stamford on April 5.

VACCINATION RULES CONFLICT

MONTREAL, Can., Feb. 20.—Many conflicting stories have been published regarding the vaccination regulations in Canada, but if players follow the instructions given below they will find them to be correct.

Vaudeville artists or traveling shows coming from the United States or the Province of Quebec into Montreal, do not have to be vaccinated, or, on leaving Montreal, can go to any place in the United States or Ontario without being vaccinated. But, if in Ontario and want to go to the United States or the Province of Quebec, they have to be vaccinated or show a recent vaccination certificate before allowed to enter.

WANT TO BUY BALTIMORE HOUSE

BALTIMORE, Feb. 18.—That the Lyric Theatre is to house the contemplated opera season here became known this week, following a meeting of local music lovers, when it was decided to purchase the building. The Baltimore public will be asked to assist in this venture to the extent of raising from $125,000 to $150,000 by a popular stock subscription.

The Lyric is the property of Otto H. Kahn, New York banker, and its estimated value is $250,000. Of the selling price, $25,000 will come back to the purchasers in the form of a donation by the owner, who, it is understood, had been offered a sum much larger than that for which he has agreed to sell the property to the Baltimore public, but which he refused in hope that something could be done to retain the theatre for its present uses. There are two other properties which it is desired to secure with the purchase of the theatre, which will probably cost $50,000 or more.

'THE WONDERFUL THING' SPLENDIDLY ACTED BUT IMPLAUSIBLE

"THE WONDERFUL THING."—A romantic comedy in four acts, by Mrs. Lillian Trimble Bradley. Presented by George Broadhurst, at the Playhouse, Tuesday evening, February 17th, 1920.

CAST.

Jacqueline Laurentte..Jeanne Eagels
Mrs. Mannerby.....Olive Temple
Donald..... Gordon Ash
Laurie Mannerby.....Henry Duffey
Angelica.....Jane Marbury
Thomas Fosdick.....Edward Lester
Dulsie.....Eva Leonard Boyne
Mrs. Truesdale.....Gladys Maude
Captain Carser.....Frederick Tiden
Bates.....George Schaefler

In "The Wonderful Thing" the author has written or, rather, has tried to write a second "Peg o' My Heart." But, the result is an implausible, shambling, four-act comedy, occasionally illuminated by the vivid acting of Jeanne Eagels.

Miss Eagels's role is that of a winsome and humorous, but lowly bred damsel, who, by force of circumstances, is injected into a snobbish English family. She marries one of the sons because she wants him and he, because he wants her money, in order to protect a scapegrace brother.

It is a blow to her pride when she learns his motive, but it is solace when he really falls in love with her for her own sake. So, there is eventual happiness after estrangement, which is indispensable as the final mood for every play that falls under the catagory of "Peg" comedies.

The play did not suffer in any way from its manner of interpretation, Miss Eagels playing the stellar role with finish and understanding. Gladys Maude and Jane Marbury, amusingly played the roles of two sisters, sharp tongued at first, but ultimately loving. Gordon Ash was a sympathetic hero, while other parts were well played by Henry Duffey, Fred Tiden, Edward Lester and Olive Temple.

BURLESQUE

AMERICAN TO GET NEW HOUSE IN ST. LOUIS

GALLAGHER MAKES CONTRACT

ST. LOUIS, Mo., Feb. 21.—While in this city last week, George Gallagher, general manager of the American Burlesque Circuit, made a contract with a group of business men of this city to take over a new theatre that they will start building very shortly in the heart of the business section. Ground will be broken about the middle of March.

The house, which, it is said, will be one of the handsomest in the city, will have a seating capacity of 2,000, with one balcony and will have all modern improvements.

The new house will take the place of the Standard, now playing American attractions. The Standard is the oldest burlesque theatre here and is owned by the Butler Estate, said to be interested in the new house. It formerly played the old Empire Circuit shows, before that circuit sold out to the Columbia people.

KOSTER HAS SUMMER SHOW

CLEVELAND, O., Feb. 20.—Chas. Koster, who recently closed with the "Follies of Pleasure" company, will launch a big musical show, "Fads and Follies of 1920," to play the Canadian time this Summer. It opens in Hamilton about April 1. Kid Long will be the advance man.

FOSTER GIVES NOTICE

AKRON, O., Feb. 21.—Steve Paul has given in his notice to close with Rose Sydell's "London Bells," at the Empire, Toledo. He will return to vaudeville with his old partner under the name of Mullen and Paul. They open on the Western Vaudeville Time, March 7.

LENA DALY IS RECOVERED

CHICAGO, Ill., Feb. 19.—Lena Daley, who was operated on several weeks ago in Scranton, has entirely recovered but will not return to the cast of the "French Frolics" for the balance of the season. She will rest at her bungalow on Lake Michigan.

DIVORCE HUGHEY SHUBERT

JERSEY CITY, N. J., Feb. 19.—Ida Bayton Shubert was granted an absolute divorce from Hughy Shubert in this city recently. The Shuberts were married in Brooklyn, Sept. 12, 1902.

GOES INTO FASHION SHOW

CLEVELAND, O., Feb. 21.—Florence Koster has closed with "Rube" Bernstein's "Follies of Pleasure" company and is at present in the Fashion Revue at the Hotel Winton, this city.

RUBINI AND ROSA GOING ABROAD

Rubini and Rosa have placed themselves under the management of Joe Shea for two years, and he has booked them at the Follies Bergere, Paris, for eight weeks next Summer. They will sail for the other side at the close of their season with Al Reeves.

PLAY WITHOUT STAR

MONTREAL, Can., Feb. 18.—Molly Williams and Company, burlesquers, playing at the Gaiety, gave an afternoon performance last week without Molly Williams, who did not arrive in Montreal until after 7:30 p.m.

LOU REAL'S FATHER DIES

COLUMBIA, O., Feb. 20.—Word has been received here by Manager Lou Reals, of the "Sport Girls," of the death of his father, who died in Switzerland on Jan. 15.

FLORIDA STOCK DOING WELL

JACKSONVILLE, Feb. 23.—Stock burlesque, at the Hippodrome, here, continues to propser, although it is now being presented as "musical revue."

Many improvements have been made in the theater, including a steam heating plant, a cement floor and opera seats in place of the old wooden benches that were in vogue in the old airdome days. Sid Winter's is making plans for a New York company next season.

The shows are at present being staged by Harry Lando with Harry Evanson as principal comedian and Gladys Bowman in the primma donna roles. They are changed twice weekly, and the cast usually includes about eight principals and ten girls. The roster of the company is as follows:

Sid Winters, owner and manager; Harry Lando, Harry Evanson, Jew comedian; Billy Turner, straight; Ed De Velde, characters; Louis Libello, bits; Gladys Bowman, primma donna; Ida Clements, soubrette; Hattie Hart, singing ingenue; Joyce Le Roy, classic dancer.

Chorus:—Ethel De Velde, May Gazzolo, Jennie Gazzolo, Elsie Lind, Betty McRae, Ethel Lenroot, Mary J. Tierney, Betty Tierney, Celie Palmer, Kitty Howard, Lucille Anderson, Myrtle Hinson, Babe Rose, Virginia Peterson.

LALY HAS TO LAY OFF

CINCINNATI, O., Feb. 19.—Frank Laly, who has been doing the "Bozo" with the Edmond Hayes Show, was stricken with the "flu" while the show was playing Louisville and it left him in such bad condition that he was compelled to go to his home and will not be able, it is said, to work the rest of the season. Robert Mack, of the vaudeville act of Spissell Brothers and Mack, has replaced him in the show.

HOWARD WANTS TO CANCEL

MINNEAPOLIS, Minn., Feb. 20.—Tom Howard, featured with the "Kewpie Dolls," has requested Harry Hastings to cancel his contract, which has four more years to run after the present season. Howard claims ill health as his reason for not caring to go on the road again. It is said he will play in stock around the East next season.

WILL PLAY COLUMBIA SUNDAY

PHILADELPHIA, Pa., Feb. 22.—Rubini and Rosa, the musical and singing act with the Al Reeves Show, will play the Columbia, New York, next Sunday, booked by Joe Shea. They will rejoin their show the following day at the Palace, Baltimore.

FRANK FREEMAN CHANGES

HARTFORD, Conn., Feb. 16.—Frank Freeman, who has been agent of the "Star and Garter" Show the past six years, has taken over the management of the "Bon Tons," playing the Grand Theatre, this city, relieving Chas. McDonald.

NUGENT JOINS "PACE MAKERS"

Bob Nugent left New York last Friday to join the "Pace Makers" in Sioux City, to work the balance of the season in relieving Harry Seymour, who is compelled to close with the show on account of illness.

PEARL TO BE FEATURED

Jack Pearl will be featured with I. H. Herk's "Beauty Trust" on the Columbia Circuit again next season, in a new book by Addison Burkhardt.

NALDY OPENS AT MINSKEY'S

Frank Naldy, Italian comedian, opened at Minsky Brothers National Winter Garden Monday.

BURLESQUE NEWS
(Continued on Page 29)

TULSA IN LAST WEEK ON AMERICAN

DIDN'T SHOW IMPROVEMENT

This will be the last week of the Grand Theatre, Tulsa, playing American Burlesque attractions. A trial of four weeks was given the management of the house in which to improve conditions, but no material improvement having been shown so far, the American shows will discontinue the house. Chas. Baker's "Sweet Sweetie Girls" will be the last show to play there.

Commencing next Sunday, the shows will play two days at St. Joe, Mo., after Kansas City, as was suggested in these columns several weeks ago. The opening attraction will be Harry Hasting's "Kewpie Dolls." It will be optional then with the show's management whether they play one nighters into St. Louis. There are several good stands between St. Joe and St. Louis that the shows can play and no doubt they will take advantage of them to break the jump.

KAHN PUTTING IN NOVELTY

Commencing next week, B. F. Kahn will introduce a new policy at his Union Square Theatre. He has made arrangements with two writers to prepare and produce a satire on well known New York successes. These will run from twenty minutes to a half hour and will be given in addition to his regular show. The first will be a burlesue on the "Gold Diggers."

WIGERT LEAVES STONE SHOW

Martin Wigert, manager of the Stone and Pillard Show, closed with that company last Tuesday night at the Mt. Morris Theatre. Ed. Edmonson has taken over the management of the show for the balance of the season.

HAZEL JESSELYN MARRIES

Hazel Jesselyn, formerly of the Watson and Wrothe Show, but now in vaudeville, was married on Wednesday of last week at the City Hall in New York City to Clarence Turner, of the vaudeville act playing the Loew Time called "Concentration."

PECK OPERATED ON

Roy Peck, doing black face with the "Girls from the U. S. A.," was operated on in a Brooklyn hospital on Monday. It is expected he will be able to re-join his show shortly.

BAKER JOINING HERK

Charlie Baker will be interested with I. H. Herk in one of Herk's shows on the Columbia Circuit next season. Baker will produce the show.

ROGERS IS A GRANDDAD

Ed. Rogers became a grandfather last week when his daughter, Mrs. Harold B. Hunt, gave birth to a baby boy at Freeport, L. I.

KAHN RELEASES SHARGEL

Jack Shargel will not open at Kahn's Union Square, as was announced last week, as Kahn has released him so that he can open with a Yiddish Theatre in Brooklyn.

"BLUE BIRDS" PUTS IN ACT

Young and Leindar, a dancing team, has joined the "Blue Birds" and are doing a specialty in the show.

FAY AND WALKER MAKE "SIGHT SEERS" GREAT LAUGH SHOW

James E. Cooper's "Sight Seers" is at the Columbia this week and is the same big laughing success it was last season. It has the same two comedians who were so funny then, and the book is about the same, with a few changes in several of the scenes.

There are several new faces in the cast and many pretty girls in the chorus. Furman, who costumed the girls, surely extended himself, as they all looked bright and gay in the many changes of costumes.

The comedy was taken care of by Gus Fay and Johnny Walker. Fay, to our way of thinking, is one of the most amusing "Dutch" comedians in burlesque. There are only a few others as clever and they are of a different type. Fay is still working with the "pad" and is one of the few old timers in burlesque who is as clever now as he was years ago. His dialect is in keeping with the character and his makeup is good. He works fast and knows how to humor his audience. He has the true sense of comedy.

Walker does his eccentric "drunk" and presents a creditable piece of work in this part. He has a good makeup and is a finished performer. There is not a dull moment when these two men are on stage.

Jimmy Holly is doing "straight" and handles himself satisfactorily. He reads lines easily and "feeds" the comedians well. He is a neat dresser, also.

Fred Nolan, as sergeant of police, looked the part and injected a good line of comedy into the role. He also did a good rube in the burlesque.

Sidney B. Erlin, a new man to burlesque, makes a fine appearance and dresses well. He is a "straight" man, evidently recruited from the ranks of the dramatic field. He knows how to deliver lines, in addition.

Richard Clay is the juvenile and does very well. He has a fine singing voice.

Cooper has two prima donnas with this show, Della Clark and Kathryn Dickey. This is the first time we have seen Miss Clark at the Columbia and she registered a success Monday afternoon with all her numbers. She sings with charm and her voice is pleasing, each note and tone being well placed. She is attractive looking and pretty in form. In one number she wears tights, in which she displays pretty limbs. She reads lines nicely and wears gowns in good taste.

Miss Dickey has a voice that is both pleasing and powerful and rendered each of her numbers carefully and for fine results. She is a good "straight" woman and, in several scenes with the comedians, stood out. Her costumes are of unusual beauty.

As a dancing soubrette, few can compare with Flo Davis, the little dancing demon with this show. She dances with ease and grace, can kick high with either foot, and can do almost any style of stepping. Her dancing helps her materially in getting her numbers over. She has a pleasing personality also and wears dresses that are captivating to the eye.

Emily Dyer, a tall, good looking blonde, is the ingenue. She is new to us but does very nicely and wears dresses that look well and match her complexion.

The show has many of the bits it had last season, but the way Fay and Walker worked them up, assisted by the other principals, changes them completely. In fact, few shows have got more laughs on a Monday afternoon than this one.

The "Melody Girls" number, offered by Della Clark and Marie La Monte, assisted by the entire company, was one of the big singing hits of the show. Each principal, assisted by two chorus girls, sang a verse of a number, closing with Fay, assisted by the entire show, singing an Indian number that surely scored.

Lillian Isabelle was a success in a musical specialty which she presented in one. This young lady plays a violin and mandolin exceptionally well and won a big round of applause at the finish of her act.

The "Sight Seers" is filled with hearty and vigorous fun, has comedians of ability, clever dances, pretty women, prima donnas who can sing and a good cast. It's a good comedy offering. SID.

MURDER FURNISHES STORY

The recent murder in Cleveland of Frances Altman Stockwell, the chorus girl with the "French Frolics," for which Frank W. Whited, an ex-soldier, was arrested, furnished the basis of a full page story in the Sunday Magazine section of the New York American. The story was called the "Mystery of the Murder of the Tattooed Chorus Girl."

WIRE IS EDITOR

Sydney Wire is now dramatic editor of the *Florida Metropolis*, of Jacksonville.

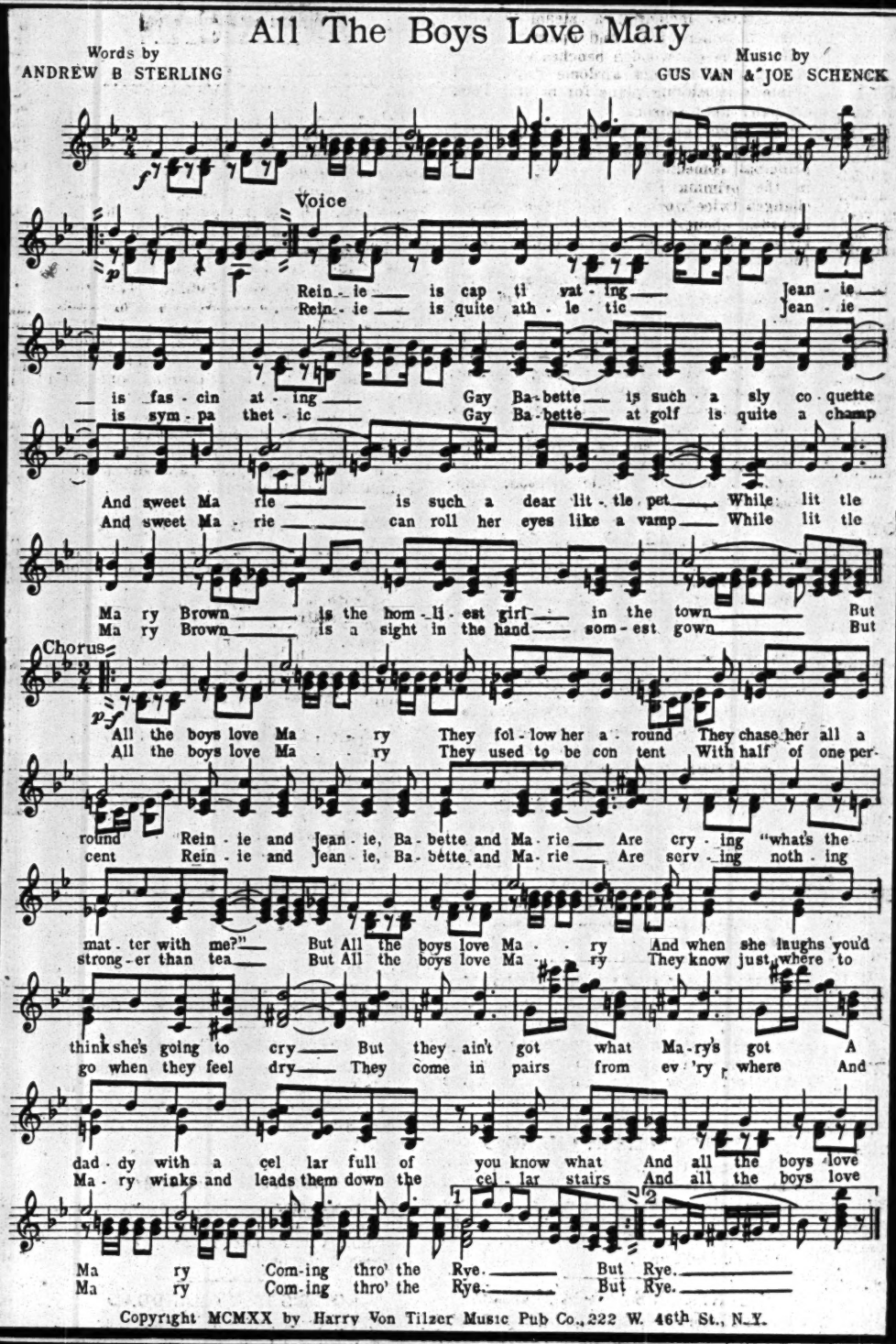
HARRY VON TILZER

Submits Eddie Cantor and Van and Schenck's Terrific Over Night Hit in

ZIEGFELD FOLLIES IN CHICAGO

The song that the actors are singing

WHEN MY BABY SMILES AT ME

Any kind of version you want It's a Riot

All The Boys Love Mary
Words by ANDREW B STERLING
Music by GUS VAN & JOE SCHENCK
Voice
Rein - ie is cap - ti vat - ing Jean - ie
Rein - ie is quite ath - le - tic Jean - ie
is fas - cin at - ing Gay Ba - bette is such a sly co - quette
is sym - pa thet - ic Gay Ba - bette at golf is quite a champ
And sweet Ma rie is such a dear lit - tle pet While lit tle
And sweet Ma - rie can roll her eyes like a vamp While lit tle
Ma ry Brown is the hom - li - est girl in the town But
Ma ry Brown is a sight in the hand som - est gown But
Chorus
All the boys love Ma ry They fol - low her a - round They chase her all a
All the boys love Ma ry They used to be con tent With half of one per-
round Rein - ie and Jean - ie, Ba - bette and Ma - rie Are cry - ing "what's the
cent Rein - ie and Jean - ie, Ba - bette and Ma - rie Are serv - ing noth - ing
mat - ter with me?" But All the boys love Ma ry And when she laughs you'd
strong - er than tea But All the boys love Ma ry They know just where to
think she's going to cry But they ain't got what Ma - ry's got A
go when they feel dry They come in pairs from ev - 'ry where And
dad - dy with a cel lar full of you know what And all the boys love
Ma - ry winks and leads them down the cel - lar stairs And all the boys love
Ma ry Com - ing thro' the Rye But Rye
Ma ry Com - ing thro' the Rye But Rye
Copyright MCMXX by Harry Von Tilzer Music Pub Co., 222 W. 46th St., N.Y.

This song is sweeping the country

WHEN MY BABY SMILES AT ME

All kinds of Singles and Doubles Great Poems Patter, Choruses and a Beautiful Obligato

GOING BIGGER THAN EVER

CAROLINA SUNSHINE

HARRY VON TILZER MUSIC PUB. CO.

222 West 46th Street, New York

BEN BORNSTEIN, General Manager

HERMAN SCHENCK, Prof. Mgr.

MURRAY BLOOM, Supervisor

CHICAGO—STATE LAKE BLDG.
Eddie Lewis, Mgr.

BOSTON—220 TREMONT ST.
Billy Harrison, Mgr.

PHILADELPHIA—KEITH THEATRE BLDG.
Suite 705 Harry Link, Mgr.

SAN FRANCISCO—PANTAGES THEATRE BLDG.
Suite 209 Carl Lamont Mgr.

DETROIT—TUXEDO HOTEL
Ted Emery, Mgr.

LONDON
Herman Darewski Music Pub. Co.

MELODY LANE

CASEY RESIGNS FROM PUBLISHERS' ASS'N

Press of Other Business Forces Him to Give Up Important Office. E. C. Mills Succeeds Him

Pat Casey, who on Jan. 1 succeeded Maurice Goodman as chairman of the Executive Board of the Music Publishers' Protective Association, has filed his resignation, to take effect on March 1. Important matters in connection with Mr. Casey's vaudeville business and other work have assumed such proportions that he stated that he was unable to devote the time necessary to the music association, and with great reluctance his resignation was accepted.

E. C. Mills, who has for several months held the position of secretary of the Publishers' Association, has been promoted to the position left vacant by Mr. Casey's resignation. Mr. Mills, who, in addition to his work with the music men, had for a number of years been connected with the Vaudeville Managers' Protective Association in a secretarial capacity, has resigned from that position and will in future devote his entire time to the management of the business of the Music Publishers' Association.

The meetings of the association will, after March 1, be held in some other place than the rooms of the Vaudeville Managers' Association, and the business office of the music men's association has been moved to Room No. 901 in the Columbia Theatre building.

Business in connection with the Music Publishers' Association has assumed such proportions that it demands Mr. Mills' entire attention, and the publishers, realizing his ability and fitness for the position, made him such a flattering offer that he accepted. Mr. Mills' work in connection with the publishers' association, has been of such a high order, and is so greatly appreciated among the publishers that his promotion to the important office which he now holds was the unanimous wish of all.

The scope of the association is to be considerably widened during the coming year.

REGISTRY RULES CHANGED

At a meeting of the Board of Governors of the Music Publishers' Protective Association held at the Hotel Astor on Feb. 17 a change in the rules of the Registry Bureau were made with the idea of avoiding all possibility of song title conflicts.

Section three of the regulations of the bureau formerly read that a song might be registered and receive the protection of the bureau provided that no number bearing an identical title had been previously registered.

At the meeting of the music men on Tuesday the following resolution was passed: "That the regulations with respect to registration of titles be so amended as to leave it within the jurisdiction of the Executive Board to deny registration to any title deemed by it to be so similar to one already registered as to infringe or conflict."

This, it is believed, will end all conflict of song titles, and is a big improvement over the previous rule of the bureau which in providing that song titles must be identical in order that the bureau should recognize a conflict, lost much of its effectiveness. This was due to the fact that song titles, while not identical, often were so familiar as to be confusing.

The registry bureau rules naturally apply only to the publications of members of the Music Publishers' Protective Association, but a plan is under way whereby this department of the association will cover the entire field of music publishing and eliminate what has for years been one of the evils of the industry.

CONSOLIDATED CORP. OPENS

The Consolidated Music Corporation, the recently formed company which owns and controls the exclusive word roll rights of the music publishing houses of Irving Berlin, Inc., M. Witmark & Sons, Leo Feist, Inc., Waterson, Berlin & Snyder, Shapiro, Bernstein & Co., T. B. Harms & Francis, Day & Hunter, and Forster Music Publisher, Inc., has opened offices in the Strand Theatre Building at Broadway and Forty-seventh street.

Jack Bliss is vice-president and general manager of the company, and through him all contracts for the roll recording rights, the payment of royalties for the numbers controlled by the Consolidated Music Corporation, etc., will be made. The new corporation is the result of a number of meetings held by music publishers at which the roll industry was thoroughly gone into, especially the branch dealing with the manufacturing and selling of word rolls, a new and important department of the roll manufacturing business.

PUBLISHERS MUST MOVE

CHICAGO, Ill., Feb. 23.—Music publishers with offices in the State Lake Theater building are reported to have received notices from the agent of this building stating that they must vacate the offices on May 1st and that no renewals would be allowed. It is said that a number of the tenants in the building have complained that the continuous playing of pianos has interferred with the transaction of business.

LOUIS WESLYN WRITING PLAYS

SAN FRANCISCO, Cal., Feb. 23.—Louis Weslyn is spending the winter months in this city where with Neil Moret and Weston Wilson, he is writing a new musical comedy. He is also colaborating with Maud Fulton on a new three act comedy which is to be produced at the Fulton Theater, Oakland, early in April with Miss Fulton in the leading role.

BERT FITZGIBBON IN THE WEST

Bert Fitzgibbon, the nut comedian, is playing the Orpheum Circuit, where he is meeting with much success. He is introducing two of the Sherman, Clay & Co.'s new songs, "Do You Know" and "Pals." Mrs. Fitzgibbon sings the former from a box and with it is stopping the show at every performance.

NEW BRANCH OFFICES OPENED

SAN FRANCISCO, Cal., Feb. 23.—Two more music houses have opened branch offices here. They are Irving Berlin, Inc., with Earl Taylor, formerly of the vaudevile act of Arnold and Taylor in charge and the Broadway Music Corp., with D. Sherman as manager.

PENN OUT OF PATHE FRERES

Wiliam Penn, for a number of years recording director for the Pathe Freres Phonograph Co., has resigned and is now on a vacation. He expects to re-enter the phonograph field shortly and is said to have signed a contract with one of the big recording companies.

NOVELTY TITLE REGISTERED

"Dance-o-Mania," a new instrumental novelty by L. Wolfe Gilbert and Joe Cooper, has just been released by the Gilbert & Friedland Co. The novelty title has been copyrighted and registered as a trade-mark.

BERNARD PLACES SONGS

Al. Bernard has placed three new songs with the Triangle Music Co. They are "Sugar," "Why Don't You Drive My Blues Away?" and "Lone Star."

NICHOLSON WITH REMICK

Ned Nicholson is now in charge of the Cleveland office of Jerome H. Remick & Co.

NUTTING PICKS NEW SONG TO BOOST

Woolworth Manager Selects Friedman Number to Boom in His Fight With the Publishers.

E. Z. Nutting, of the F. W. Woolworth syndicate, has made his second song selection in his fight with the music publishers who are featuring the high class or thirty-cent publications. Mr. Nutting began his battle in the effort to convince the publishers that they were wrong in exploiting the thirty-cent numbers by selecting Gilbert & Friedland's "Afghanistan," and stating that he intended to put it over to the tune of two million copies.

The second number selected by Mr. Nutting is George Friedman's "Zoomah," a fox-trot and song by E. S. Litchfield. Nutting's first order was, it is said, for 150,000 copies, and an advertising campaign similar to the one he is waging in connection with the Gilbert & Friedland number will be started immediately. The Friedman number is new; in fact, is barely off the press, and Mr. Nutting, after hearing it played, decided to take it up as his second exploitation piece.

It is difficult at present to make any accurate prediction as to the outcome of the Woolworth campaign to make million copy hits. The "Afghanistan" number up to date, is said to have sold about 350,000 as the result of the first drive. If the Woolworth campaign is to be continued in connection with it, and the orders come up to expectations, it may reach the sale figures given out by the Woolworths.

In the meantime the publishers are closely watching the matter as, which ever way it goes it will give an accurate decision as to just what the Woolworth syndicate can do in the retailing of music.

WHO WROTE "BUBBLES"?

With the song "I Am Always Blowing Bubbles" continuing to sell in quantities that stamp it as one of the big hits of the year conflicting claims as to its origin continue to be made. It is difficult to tell just who wrote the number, as a number of writers figured in its composition.

James Brockman, James Kendis, John William Kellette and Nat Vincent all had something to do with the writing of the number. Just what portion each one contributed is now in dispute.

BOSTON BARS THE JAZZ

"Suggestive movements for exaggerated jazz playing for dancing will not be tolerated by the Boston Musicians' Protective Association, and members found guilty of the above will be fined" is the ruling of the union musicians of the city of culture.

VON TILZER HAS A NEW ONE

Harry Von Tilzer has ready for release a new rustic ballad of the type of "Carolina Sunshine," which critics say will surpass that wonderful number in popularity. Its title will be announced in the near future.

EUNICE GILMAN SCORES HIT

Eunice Gilman, at Pantages Theatre, San Francisco, is scoring a big hit with Ben Black's and Art Hickman's "Sometime" and "Hold Me." Both are published by Sherman, Clay & Co.

MINNIE BLAUMAN RECOVERS

Minnie Blauman, of the Irving Berlin, Inc., professional staff, is back at her desk, after a month's absence, due to a particularly severe attack of influenza.

BLOOM IN DETROIT

Murray Bloom, of the Harry Von Tilzer Music Co., is spending a few weeks in Detroit, making his headquarters at the Tuxedo Hotel.

GOOD NEWS FOR PUBLISHERS

The news of the vaudeville success of Talbot O'Farrell, the Irish tenor, is looked upon as of great value to the music publishers. O'Farrell is presenting a straight singing act; that is, he makes no attempt at story telling, recitations or comedy; he simply is a singer and, with the exception of one novelty comedy number, is rendering a repertoire of popular and semi-high class ballads.

O'Farrell, who has appeared in three or four of the New York houses, including the Palace, has successfully demonstrated that a straight singing act is acceptable to vaudeville houses, a fact which agents and managers have for years disputed.

The hardest act in the world to book has been the straight singer, no matter how good his voice happened to be, and unless he had an operatic reputation to back up his claims the doors of the big time houses have long been closed to him.

The big success of O'Farrell will doubtless convince managers that audiences want acts of his sort, and more good singers will doubtless be heard on the vaudeville stage. This will give publishers a far greater opportunity to have their numbers rendered in these houses and will be a long step forward in the popularization of songs of the better grade.

KAUFIELDS OUT OF VAUDE

The 3 Kaufields, the phonograph singers who were heard at the Colonial Theatre last week, and were announced for the Palace this week, did not appear at the big Broadway playhouse, and are out of vaudeville at least temporarily.

A difference in opinion in regard to their worth as a vaudeville attraction is said to be the reason for their non-appearance at the Palace.

McKINLEY RELEASES TWO

"Venetian Dreams," a tango fox-trot ballad and "Wishing Moon," a waltz ballad, are two of the latest releases from the McKinley Music Co. Both numbers are showing up excellently. They are being sung by the leading vaudeville singers, and the big phonograph record makers and roll manufacturers are preparing to make mechanical reproductions of them.

"SALLY" IS RELEASED

"Sally" (Shame on You), by Louis Weslyn and Neil Moret, has been released by Daniels and Wilson. Neil Moret, who has written many song and instrumental successes, is the same Moret who had all musical America talking over his sensational "Hiawatha," the Indian composition which hit the high mark in those days for popular distribution.

"PEGGY" SCORES QUICKLY

"Peggy," the Neil Moret song which Daniels and Wilson sold recently to Leo Feist, Inc., is one of the most popular songs of the season. It is being featured by scores of singers, and is one of the leading sellers in the big Feist catalog.

PRESS AGENT WRITES SONG

John Henry Meats, the press agent of the Century Roof, has just completed a song called "Such a Little Queen." The music of the number is by Ernest Golden and Frances White is singing it in the "Greenwich Village Follies."

MORTAN SINGS "BLUE DIAMONDS"

Nat Mortan is appearing at "Roseland," the big Broadway dance palace where he is singing the new song "Blue Diamonds." He is scoring a success with the new number.

KORNHEISER BACK IN TOWN

Phil Kornheiser, professional manager of the Leo Feist house, is back in town, after a visit to several of the nearby branch offices of the Feist concern.

Everybody Admits It's a Sensational Hit! Everybody's Right!

THE ACE, KING, QUEEN

PEG

AWARDED A DISTINCTIVE SERVICE MEDAL BY ALL THE SONG IRE

A Sensation! **That's All**

THE

VAMP

By BYRON GAY, Composer of "Sand Dunes"

GET IT BEFORE IT GETS YOU!

Eddie Cantor's New Hit in the Ziegfeld Follies

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THAT'S GETTING THE BEAUTIFUL GIRLS

By GRANT CLARKE and MILTON AGER Chunks of Laughter in this great song

FEATURED IN 2 PRODUCTIONS. AL HERMAN, GREENWICH VILLAGE FOLLIES—
HENRY LEWIS, FRIVOLITIES OF 1920

THE ZIEGFELD F LI

MYBA ARM

A Marvelous Natural Doubl ong
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FULL OF PEP AND EASY TO SING

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A Stone's Throw from the Palace Theat

TORONTO, Street

QUEN OF THEM ALL

GGY

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That's Why Everybody Is Singing "PEGGY"

By HARRY WILLIAMS and NEIL MORET

I LIES SONG HIT

BABY'S RMS

ubl ong by JOE McCARTHY

RR IERNEY

Nuttin' But Laughs in this "Nut Song"

OH, MOTHER I'M WILD

By HOWARD JOHNSON, HARRY PEASE and EDDIE NELSON

Remember He Who Laughs Last Laughs Laughs

HAVE PATIENCE

I GOT HERE JESS AS SOON AS I COULD

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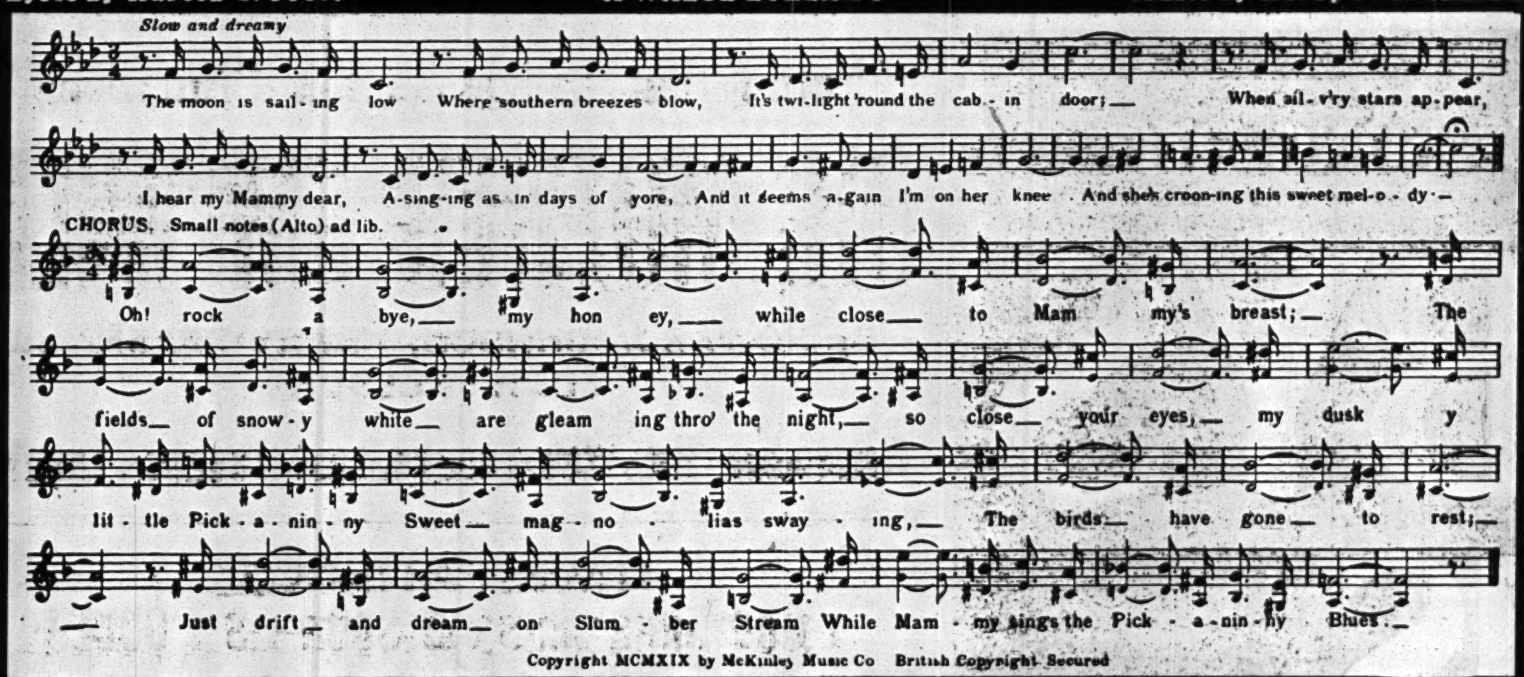
Try This Charming Melody. Your Key is Waiting for You. Sure Fire Success.

PICKANINNY BLUES

Lyric by Harold G. Frost — A WALTZ LULLABY — Music by Henry F. Glickman

Slow and dreamy
The moon is sail - ing low Where southern breezes blow, It's twi-light 'round the cab - in door; When all - very stars ap - pear,
I hear my Mammy dear, A-sing-ing as in days of yore, And it seems a-gain I'm on her knee . And she's croon-ing this sweet mel-o - dy -
CHORUS, Small notes (Alto) ad lib.
Oh! rock a bye, my hon ey, while close to Mam my's breast; The
fields of snow - y white are gleam ing thro' the night, so close your eyes, my dusk y
lit - tle Pick - a - nin - ny Sweet mag - no - lias sway - ing, The birds have gone to rest;
Just drift and dream on Slum - ber Stream While Mam - my sings the Pick - a - nin - ny Blues.

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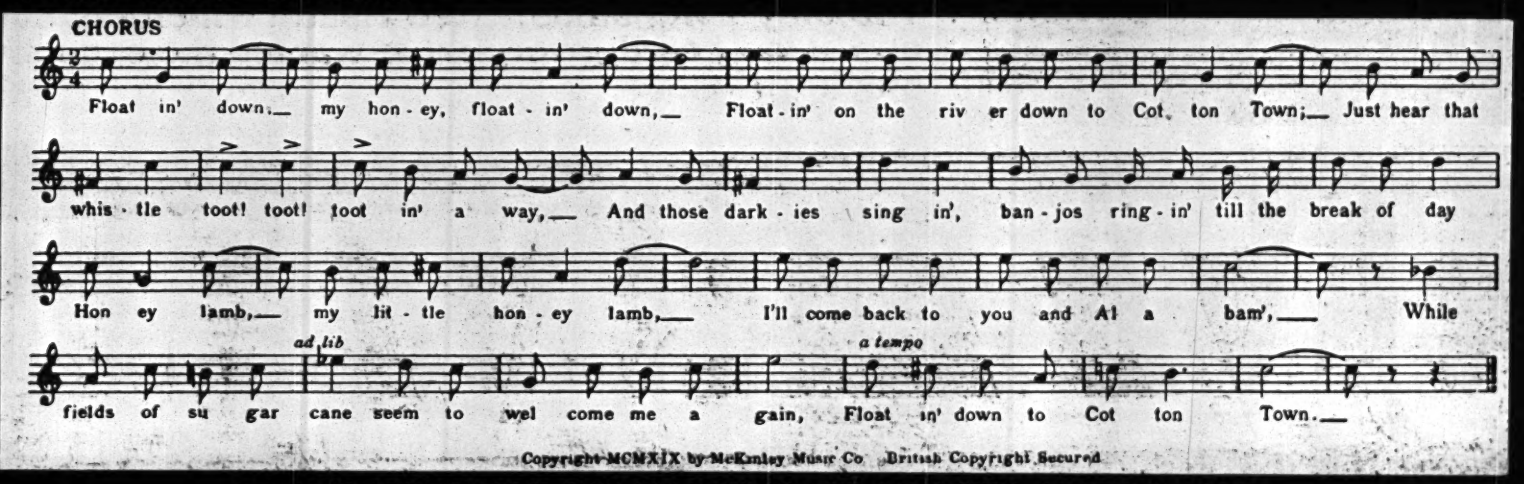
FLOATIN' DOWN TO COTTON TOWN

OUR FAST GROWING, FAST-TIME DIXIE SONG. OPEN WITH IT AND STOP 'EM! CLOSE WITH IT AND KNOCK 'EM DEAD!

THIS KIND IS SCARCE. YOU HAVE BEEN LOOKING FOR A FAST TWO-FOUR DIXIE SONG. THIS IS A "PIPPIN". FULL OF ACTION! :: ::

CHORUS
Float in' down, my hon - ey, float - in' down, Float - in' on the riv er down to Cot ton Town; Just hear that
whis - tle toot! toot! toot in' a way, And those dark - ies sing in', ban - jos ring - in' till the break of day
Hon ey lamb, my lit - tle hon - ey lamb, I'll come back to you and At a bam', While
ad lib
a tempo
fields of su gar cane seem to wel come me a gain, Float in' down to Cot ton Town.

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WE ALSO PUBLISH THE TWO BIGGEST WALTZ SONG HITS OF THE SEASON:

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Weeping Willow Lane

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Tracy and Mott have been routed over the Loew time.

Viola Harper has been added to the cast of "Clarence."

Helen Larrimore is now connected with the Blaney Players.

Eddie Carr and Company opened on the Loew time last week.

Madeleine Marshall has been engaged for "Not So Long Ago."

Janet Adair's mother is seriously ill at her home with influenza.

Mrs. J. C. Drum is doing the press work for "What's in a Name."

Beatrice Austin has been added to the cast of Ed Wynn's Carnival.

Beatrice Herford has been engaged for a part in "What's In a Name."

Mr. and Mrs. Sol Berns last week announced the birth of a daughter.

Fay West, of the "Follies," has been engaged for Ed Wynn's Carnival.

Eddie Barrutti has gone to Liberty, N. Y., on the advice of his physician.

Eva La Gallienne will be seen in the leading role of "Not So Long Ago."

Mr. and Mrs. Edward Sawyer last week announced the arrival of a baby boy.

Roshanara, the East Indian dancer, is recovering from an attack of influenza.

Mrs. Charles A. Bramlay last week presented her husband with a baby boy.

H. J. Kent, of the team of Connors and Kent, is ill at his home with influenza.

Charles Harvey is again back at his desk after a month's sojourn at Palm Beach.

Theda Bara will not appear in New York in "The Blue Flame" until March 15.

Sascha Piatov and Mlle. Mascotte Moskovina have returned from South America.

William Urner's three-year-old daughter died Thursday from an attack of the "flu."

Mr. and Mrs. Bert Morrissey had an addition to the family last week in a baby boy.

Louise Huff, a motion picture actress, recently became the bride of Edwin A. Stilman.

Sol Unger was taken to the hospital last week to undergo an operation on his stomach.

Lucille Miller is recovering in Chicago after being operated upon for acute appendicitis.

Ethel Purdy, of the Western "Going Up" company, has recovered from an attack of flu.

Carl Randall will return to this country shortly for an engagement with the Ziegfeld Follies.

Robert Emmet Keene substituted last week at the Orpheum, Brooklyn, for Sylvia who is still ill.

Sidney Blackmer has been engaged by the Shuberts for the leading role in "Not So Long Ago."

Percy Gordon Thomas, superintendent of Ziegfeld enterprises, is the proud father of a baby girl.

Jane Bowen, late model with Underwood and Underwood, has joined Ed Wynn's Carnival.

Pearl Elliott, who recently closed with a musical show, joined the "Fifty-Fifty" Company Monday.

ABOUT YOU! AND YOU!! AND YOU!!!

Nellie St. Clair, of the team of Will and Nellie St. Clair, is recovering from her recent illness.

Buddie Carwin closed in Saginaw, Mich., with "Going Up," and is preparing an act for vaudeville.

Beatrice Curtis last week joined Harry Fox in his vaudeville act with Edythe Baker, at Newark.

Harry Commons was arrested last week for smoking in the subway, and given a suspended sentence.

Henry Scussel, treasurer of the Illinois Theatre, Chicago, Ill., is seriously ill at his home with influenza.

Alice Hagemen, Olin Howland, Williams and Wolfus, Phil White and others are in "What's in a Name."

Louise Huff, the motion picture actress, was married last week to Edwin A. Stillman, of New York.

Meyer Burnett, first violinist in Moore's Theatre, Seattle, Wash., was recently married to Cecelia Antell.

Mabel Griswold has returned to the cast of "The Passing Show of 1919" after an illness of four weeks.

Elizabeth Brice was forced to leave the Palace, Chicago, bill last week, owing to a slight attack of grippe.

Henry Kiernan is on his way here from the coast and will appear in an act now being prepared for him.

Brady Kline and Grace MacKerricker have been added to the Alacazar Stock Company, San Francisco.

Esther Lyon, Mary Kennedy and C. Bailey Hick have been added to the cast of "Not So Long Ago."

Nellie Graham Dent returned to the cost of "The Little Whopper" after a brief absence, last week.

Mrs. William A. Hartung last week presented her husband, of Moore's Theatre, Seattle, with a baby boy.

Norman Trevor will appear as Joseph in "The School for Scandal," during the Spring, with Billie Burke.

Grace Emmett is recovering after having been confined to her home for the past three weeks with influenza.

Charlton Andrews, playwright, is recovering at his home in Brookville, Ind., from an attack of neuritis.

Howard McGill, playing Loew time, has been forced to cancel his engagements, owin to an attack of the "flu."

Abe Jacobs, stage manager of the Majestic Theatre, Chicago, is recovering from a severe attack of influenza.

Maidie De Long will be in the Lane Hospital, San Francisco, three more weeks, after undergoing an operation.

Leo J. La Blanc, formerly leading man for Evan B. Fontaine, is now stage manager with Ed Wynn's Carnival.

James E. Lakine was struck on the head while visiting his sister in Plainfield, N. J., last week. He was not badly hurt.

Otto York, whose wife recently succumbed to the "flu," is now at his home seriously ill with double pneumonia.

William Thompson has been engaged to manage the Utica Theatre, Brooklyn's latest $1,000,000 motion picture house.

Alfred Welmark, the London theatrical artist, arrived in New York last week, and will stay here to study American plays.

Leo Stevens, saxophone player, has joined Ray Miller's Black and White Melody Boys with Ed Wynn's Carnival.

Lieutenant Gitz-Rice, recently seen in vaudeville with Irene Bordoni, is about to return with Hattie Lorraine as his partner.

Mary Duncan, of the team of Duncan and Cassaar, is recovering from an operation she recently underwent in Memphis.

Mrs. Dorothy Ann Holden, formerly Dorothy Foster, was last week married to John M. Ollweller, in Mount Vernon, N. Y.

Sidney ("Shep") Chalmers is mourning the loss of his father, who died of influenza last week at his home in Altoona, Pa.

Harry Carroll is producing an operetta for vaudeville called "The Love Tree," by Edgar Allan Woolf, with music by himself.

Countess Verona is recovering from influenza at the Hamot Hospital, Erie, Pa., where she has been for the past two weeks.

Francis and De Mar were out of the Loew western road show, at Superior, Wis., last week, owing to the illness of Paul Francis.

Dotson was replaced on the Orpheum bill, Brooklyn, last week, by Jennie Middleton, the colored dancer having been taken ill.

Nellie Graham Dent has recovered from her attack of grippe and has resumed her part as the school mistress in "The Little Whopper."

Silver and Duval have cancelled all their Interstate engagements. Silver is ill and is convalescing at the Brevoort Hotel, St. Louis.

Williard Coxey, who has been business manager for Harry Lauder, will resume his post as press representative of the Sells-Floto Circus.

Rose Siegel, formerly secretary to Philip Meyer, of the Hallmark Pictures Corp., is now secretary to Henry Chesterfield, at the N. V. A.

Grace Fisher, formerly with "The Royal Vagabond," is entering vaudeville in a special musical act under the direction of M. S. Bentham.

Nellie Chick, of the Will King company, was last week married in San Francisco to Art Guerrin, cornettist of the Hippodrome Orchestra.

Jack Eisenlau was married last week to Grace Donaldson, a non-professional, and has gone to her home in Pasadena for a brief honeymoon.

Millie Butterfield has closed with "Civilian Clothes" and goes into the cast of Grace George's "The Ruined Lady" company in Chicago.

Marie Fenning suffered a loss last week when fire broke out in her home in West 115th street. It was extinguished before it got much headway.

Oaks and DeLour, eccentric ballroom dancers, are at the Palace Hotel, San Francisco, having just returned from the Maryland Hotel, Pasadena.

Chief Caupolican, the Indian baritone, who has been having his voice cultivated under a grand opera instructor, will shortly reappear in vaudeville.

William Faversham has been engaged to play the part of Charles Surface, opposite Lady Teazle, in Billie Burke's revival of "The School for Scandal."

Hetty Urma, of Ford and Urma, is in the Oakland (Cal.) Hospital suffering with rheumatism. Ford and a pianist are continuing the Orpheum dates.

Emma Kohler, prima donna of Minsky Brothers' National Winter Garden, last week suffered the loss of her father, who died at his home in Brooklyn.

Sam Blair, formerly with Al Woods, promoted the deal between D. W. Griffiths and the owners of "'Way Down East" for the film rights to the play.

Dudley Digges has been engaged to play the role of Henry Clegg in St. John Ervine's play "Jane Clegg," which opened at the Garrick Theatre Monday.

Lilly Cahill, leading woman with Leo Ditrichstein in "The Purple Mask," has been elected an honorary member of the Woman's Club of San Antonio, Texas.

Lulu Netheway and Grace Davis, formerly in vaudeville, have joined the Mack Sennett Bathing Girl show now playing in Louisiana and Mississippi territory.

Galvey Herbert has completed a two weeks' engagement with Tyrone Power in "The Servant in the House," having played his original part of the Page boy.

Ray Loftus, vaudevillian, who collapsed last week and was found unconscious in a furnished room, has been removed from Bellevue Hospital to his home in Philadelphia.

Frank D'Armour and Charles Douglass will split at the expiration of their Palais Royal engagement in eight weeks, when the latter will appear in a new Broadway production.

Raymond Stanley, a dancer, is requested to write his mother, Mae B. Stanley, care of Bessie Malchome, Loew's Palace Hip Theatre, Seattle, Washington, as she is looking for him.

Florence Dixon, formerly with "The Little Blue Devil," and Eileen Colby, of Chicago, have been added to the new "Nine O'Clock Revue," to open soon on the New Amsterdam Roof.

Philip Lord will close in "Cappy Ricks" this week, after a season extending over sixty weeks with Tom Wise. He will then immediately leave for Los Angeles, where his wife is working in pictures.

Lester J. Fountain, on returning from Salt Lake City, after six months, where he went to open the Hippodrome, was presented, in San Francisco, by his pals and friends, with a bronze plaque of himself.

Rose Garver, for the past sixteen years connected with theatres in Terre Haute, Ind., has resigned his position as manager of the Hippodrome, to accept the management of the Rialto Theatre, St. Louis.

Charles Howard was recently discharged from the Army, having been declared "physically O. K." again, and will probably return to the stage. He was wounded in the left arm at Chateau-Thierry.

Frank Craven, Gladys Caldwell, Flora Zabelle, Marion Sunshine, Winifred Frances, William Burreas, Jed Prouty, Russell Mack, John Parks and John Hendricks have been engaged for "The New Dictator."

Joseph J. Cohen, theatrical revenue collector of the Broadway district, has been appointed chairman of the arrangements committee of the Owasca Club, which is giving an entertainment and dance March 3 at Palm Garden. A bill of Keith vaudeville has been booked for the affair.

MR. GEO. CHOOS

PRESENTS

EDDIE VOGT

IN

"THE LOVE SHOP"

B. F. KEITH'S PALACE THIS WEEK

MAX HART PRESENTS

WELLINGTON CROSS

In a Revue of Song, Comedy and Dance, aided and abetted by

TED SHAPIRO and JACK GERARD

AND THE WINSOME MISSES

NANCY BELL, MARION SAKI, AND MARY ALLEN

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BAND AND ORCHESTRA ARRANGEMENTS

WE CAN PRODUCE THE LATEST POPULAR JAZZ SAXOPHONE AND ALL TYPES OF REED INSTRUMENT EFFECTS WITH THE USE OF ORDINARY BRASS INSTRUMENTS BY OUR ARRANGEMENTS.

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Chateau Theatre Building - Chicago

THE RUSSIAN "ISBA"

The Russian "Isba" is a musical program, arranged with characteristic settings, designed by M. Boolsky. It was created by Serge Borowsky, who takes the leading role and who organized the company, which only recently came to this country. It was presented under the management of Norma Knupfel-Lutge at the Belmont Theatre, Monday evening, February 16, for the first time. The company consists of thirty-one players and a Balalaika Orchestra, of which Sunia S. Samuels is conductor.

A delightful musical treat is the Russian "Isba." In fact, it would not be at all surprising if this depiction of Russian life were to become the theatrical fad of the season, so ineffable is its charm. For despite the Russian language, in which all of its songs are rendered, it manages to convey a story, the appeal of which is simple and direct, and therefore easily understandable. Through the medium of music, the Russian people are wont to express the joys and sorrows that beset them.

The "Isba" is in three settings. The first shows the outside of a Russian church. In front of the entrance the ensemble is gathered, led by Borowsky, chanting a group of devotional songs. The hymns are by Tschaikovsky, Archangelsky, Gretchaninoff and Lwoff, a quartette of Russian composers whose names figure prominently in present day musical programs throughout the world. They were rendered beautifully, for these Russian singers and musicians have a fine sense of harmony and can express infinite tone shades collectively as no other musical aggregation can that we have heard in recent years.

The second scene, showing the inside of a middle class house, bright, cheerful colors being the dominant note in the decorations, is the scene more than any other from which the title "Isba" (the accent being on the last syllable) is derived. A Saturday night party in a Russian home, where the guests sing, dance and make merry, the balalaika and the accordeon (for few Russian households in the past contained pianos) being the accompanying instruments.

Folk songs prevailed; those lilting Russian melodies that nowadays serve as themes in the more pretentious musical compositions of Russian composers. There were solos, too; and the dances were typical of Russia's love for Terpsichore. The dancers moved with a subtle grace that was nothing if not beautiful. Moussogorsky was the favored composer in this scene.

The third and final scene is an exterior, where the ensemble is gathered to sing so-called Gypsy songs. There were more solos rendered in this scene than in the others, the "Chanson Triste," sung by Vera Zimeleva, arousing the greatest degree of enthusiasm. Between the acts, the Russian Balalaika Orchestra rendered a special program.

Among the dancers we might mention Nina Sargeeva, M. Leonidoff and, especially, Vera Zibeleva, whose dance in the second scene was a thing of supreme joy. The soloists, besides Serge Borowsky, who has a small but finely developed baritone voice, were Mme. Kousnetzoff, Mlle. Serkskaya, Mlle. Nadina and M. Adelgeim.

Among the voices there is none that may be considered great, but all the singers exhibited such musical intelligence that there was no such thing as mediocre singing at any stage of the "Isba."

The artistic and appealing novelty of the "Isba" should attract a large multitude throughout the country, outside of its wide appeal to Russians and other foreigners acquainted with the former life in Russia.

M. L. A.

CAPITOL

A large number of foreigners, many of them Italians, were part of the vast crowd that packed the Capitol last Sunday night to hear "Cavalleria Rusticanna" sung in English. And, judging from the general lack of enthusiasm displayed by the audience, it would appear that the grand opera policy inaugurated at this house in conjunction with the regular motion picture program, will probably give way to some other policy in the near future. We might even suggest the policy: a program consisting of motion pictures, plenty of good music and, what is still more important, a scale of prices which does not go beyond $1.00.

As regards "Cavalleria Rusticana," those who sang the principal roles, with the exception of Bertha Shalek, who has a very clear and pleasant soprano voice, seemed to be suffering from a lack of animation, the ensemble, too, reflecting that same lack. In addition, Cesar Nesi, who sang the principal tenor part, had a tendency to sing off key, which may or may not have been due to nervousness.

As for the orchestral accompaniment, somehow, conductor Nat Finston could not manage to inspire in his men a due regard for the singers. The orchestra seemed to be ahead of the voices most of the time.

The feature picture was a Clara Kimball Young film entitled "The Forbidden Woman," which showed a number of beautiful interiors and exteriors, but with nothing besides that to mark it as something out of the ordinary.

M. L. A.

CHICAGO NEWS

SIX SHOWS OPENING

A number of shows are scheduled to open here within the next week, among which are "The Rose of China," which starts on March 2 at the La Salle, "Some Time," with Frank Tinney, opening Feb. 29, at the Studebaker, "Howdy Folks," at the Olympic on March 1, "Miss Nelly of New Orleans," with Mrs. Fiske, also on March 1, at Powers'. Grace George in "The Ruined Lady" starts March 1 at the Princess and on Feb. 29, "Monte Cristo, Jr." will open at the Woods.

ARRESTED IN GIRL CASE

George Graham, vaudeville actor, was arrested last week by policewomen Walsh and Johnson, for contributing to the delinquency of Ina Moi, a sixteen-year-old girl. He was discharged for lack of prosecution.

BOX OFFICE MEN ORGANIZE

The box office men of Chicago theatres have announced their intentions to organize what will be known as The Treasurers Club of Chicago. They have selected R. H. West, of Woods Theatre, as president; Arthur Esberg, Blackstone; vice-president; Lee Kind, Woods Theatre, secretary; Charles Tannhausen, Garrick Theatre, treasurer.

William H. Meek is chairman of the board of directors. Other directors appointed are E. Wilder, P. Stewart, Robert Beverung, Edward Leonard, Carl Randolph, Claude Boyd, Cal Smith and Paul Welch.

RENEW LEASE ON LYRIC

Jones, Linick and Schaefer have renewed their lease on the Lyric Theatre property between Jackson and Van Buren streets for a term of ten years. The property is at 318 State street. A net rental of $170,000 will be paid. They intend to spend approximately $25,000 in improving the theatre in the way of a new ventilating system, new seats and decorations.

DOREAN AND BEAU SPLIT

Dorean and Beau have split and will re-enter vaudeville with new partners. Both acts will be formed in this city.

THEATRICAL LAWYER QUITTING

Edwin Mayers, theatrical lawyer, announced last week that he will shortly give up his legal practice and go to Tennessee, where he will give his attention to oil leases and claims.

KETTERING WRITING TWO

Ralph T. Kettering, general press representative for the Jones, Linick and Schaefer Circuit, is writing two new plays for next season, which will be produced here and booked out of Chicago. Lorin Howard is interested and will undoubtedly be the producer to handle the productions.

ARRESTED FOR SINGING

Antony Jane, who claims to be an actor, was arrested in Chicago last week charged with disorderly conduct. He was passing the Garden Theatre, and, it being amateur night, walked in, went on and started to sing. The audience did not like his singing, so he started to dance. He was ordered off and, after he refused, the police were called. After a hearing in Court, the judge told him to sing the song there. He started to do so but was ordered out of court as soon as he started.

FORM NEW AGENCY

T. Dwight Pepple and Richard C. Hoffman have formed the Unity Vaudeville Agency with offices in the Woods Theatre Building. The new firm will devote its efforts to booking theatres, clubs and cabarets. Pepple was formerly a member of the firm of Pepple and Greenwald. Hoffman, for years, was booking manager for the Interstate Circuit of Family Theatres, and also was one of the bookers with the Western Vaudeville Managers' Association.

VAUDEVILLE'S MOST SPECTACULAR DANCE PRODUCTION

"LOOK"

The Season's Outstanding Novelty

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Dowling Sisters, Hilda Burt, Marion Ford and Fay Ellis

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ORPHEUM This Week, Feb. 23 — ALHAMBRA Week of Mar. 1st — COLONIAL March 8th

WASHINGTON March 15th — BALTIMORE March 22nd — PHILADELPHIA March 29th — RIVERSIDE April 5th

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WEEK OF FEB 23d 1920

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AT THE ALHAMBRA THIS WEEK

FRANK BROWNE

"THE JAZZY XYOLOPHONIST"

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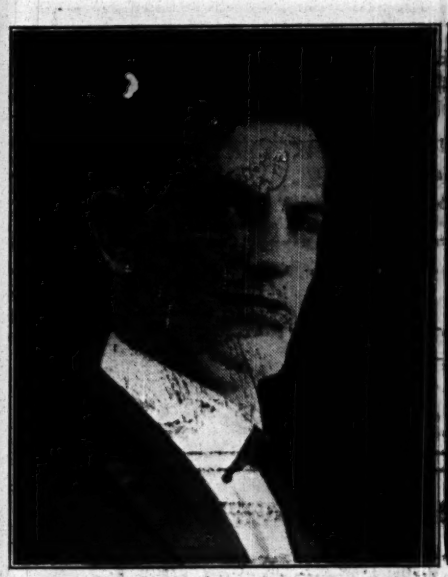

AL. BERNARD

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SAL MALDON DIRECTION, PHIL BUSH MURRAY ROSE

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CAUGHT BY SURPRISE

Dir. HORWITZ AND KRAUS

Originators of the Flip Flap Sommersault; Toe to Toe Catch

ARTHUR ANNA

NASON & FAIRFAX

SINGING, TALKING AND DANCING Direction TOM JONES

KENNEDY & KRAMER

IN DANCING ITEMS, FEATURING MAUDE KRAMER

EVER SEE HER DANCE DIR. CHAS. J. FITZPATRICK

VAUDEVILLE BILLS
For Next Week

B. F. KEITH'S VAUDE. EXCHANGE

NEW YORK CITY.

Riverside—Ryan & Ryan—Harry Fox & Co.—Wilkie Bard—Fenton & Fields—Rose & Moon.

Colonial—Allan Rogers—Marguerite & Alvarez—Harry Langdon Co.—The Magleys—Santley & Sawyer Co.—Elizabeth Murray—Bernard Granville—Mason Keeler Co.

Alhambra—Chong & Moey—Millership & Gerard—Mollie Fuller Co.—Kelly & Pollack—Recrides—Wm. Gordan Dooley & Morin Sisters.

Royal—Tozart—Griff—Tarzan—Margaret Young—Permane & Shelly—Gleen & Jenkins.

BROOKLYN.

Orpheum—Elinore & Williams—Great Richards—Belle Baker—Juggling Nelsons—May Wirth & Co.—Wm. Seabury & Co.—Margaret Padula—Boyarr Troupe—Franklyn Ardell & Co.

Bushwick—Wm. Gaxton & Co.—M. & J. Dunedin—McMahon & Chappelle—Will Oakland—Roscoe Arlis Co.

BOSTON.

Keith's—Mme. Sylva—Stone & Kalisz—Dorothy Breamer—Once Upon a Time—Aerial Lloyds—Wheeler Trio—Kramer & Boyle—Ford & Cunningham.

BUFFALO.

Shea's—Herman & Shirley—Balliot 3—Bert Errol—Geo. Kelly & Co.—Laurel Lee—Foley & La Tour—Dotson.

BALTIMORE.

Maryland—Rubeville—E. E. Adair—Rae Samuels—Mosconi Family—Kane & Herman—Wilton Sisters—C. & F. Usher—Martya & Florence.

COLUMBUS.

Keith's—Cook & Perry—Anatol Friedland—Patricola—Diana & Robins—Morgan & Gates—Jessie Haywood Co.—Tuscano Bros.

CINCINNATI.

Keith's—Elida Morris—Creole F. Plate—Overseas Revue—Dugan & Raymond—Millard & Martin—3 Danoise Sisters.

CLEVELAND.

Hippodrome—Lida McMillan Co.—Ragged Edge—Vernon Stiles—Lillian & Twin Bros.—Martin & Webb—Follie Sisters.

DETROIT.

Temple—Mme. Herman—Zardo—Barbette—Raymond & Schram—Clara Howard—Spanish Revue—McCormack & Wallace—Spencer & Williams.

DAYTON.

Keith's—Royal Gascoynes—Victor Moore Co.—Emily Darrell—Olsen & Johnson—Fred Berrens—M. & M. McFarland—The Regals.

ERIE.

Colonial—Ara Sisters—Bert Howard—Wilbur Sweatman—B. Morgan & Co.—Challon & Keke—Jackie & Billie.

GRAND RAPIDS.

Empress—Jazz Navy Octette—Billy Glason—Lady Sen Mei—Chas. Henry's Pets—Eddie Barden Co.—Mayhew & Taylor—Belleclaire Bros.

HAMILTON.

Shea's—Smith & Austin—Briscoe & Raugh—Otto & Sheridan—Sylvia Loyal—Slayman All Arabs.

INDIANAPOLIS.

Keith's—Eva Puckstader—Sullivan Terry Co.—Herbert & Dare—Anderson & Yvel—Gygi & Vasi.

LOUISVILLE.

Mary Anderson—Dream Stars—Daisy Nellis—Ben Bernie—Mrs. W. Surprise—Alfred Farrell Co.—Valecitas Leopards.

LOWELL.

Keith's—Wheeler & Potter—J. C. Nugent—Swift & Kelly—Bert Melrose—Maryland Singers—Florence Henry Co.—D. & L. Hurley.

MONTREAL.

Princess—Duffy & Sweeney—Lily Lena—Juliet—Thos. E. Shea—Fall of Eve.

PROVIDENCE.

Keith's—Camillas Birds—Breen Family—Morris & Campbell—Leon Varvara—Bessie Clayton & Co.—Dillon & Parker—Hugh Herbert Co.—Frances Kennedy.

PITTSBURGH.

Davis—Eddie Foyer—Buzzell & Parker—The Briants—Valeska Suratt Co.—Margy Duo—Frank Brighton—Eleanor Cochran Co.

PHILADELPHIA.

Keith's—Heart of A. Wood—Edwin George—Eva Tanguay—Albertina Rasch Co.—Jolly Johnny Jones—Lloyd & Christie—Jas. C. Morton Co.—Libonati—Chas. McGood & Co.

PORTLAND.

Keith's—Alice Hamilton—Bailey & Cowan—Cycling Brunettes—Sullivan & Scott—Stanley & Birnes—Burke Walsh & Dana.

ROCHESTER.

Temple—Walter Brower—Moran & Wiser—Rose Me—LaToy's Models—Donald Sisters—Regal & Mack—Gardner & Hartman.

SYRACUSE.

Crescent—Ann Gray—7 Bracks—Hunting & Francis—Swor Bros.—Valerie Bergere Co.—Trixie Friganza—Geo. McFarlane—Felix & Fisher.

TORONTO.

Shea's—Jack Inglis—Bobbe & Nelson—Du For Bros.—Kimberly & Page—Kokin & Gillettes—B. & F. Mayo—Jean Adair & Co.—Henri Scott—C. & M. Dunbar—4 Orfons.

TOLEDO.

Keith's—2 Jesters—Vinie & Daly—Fallon & Brown—$5,000 a Year—Hubert Dyer Co.—U. S. Glee Club—Al Raymond.

WASHINGTON.

Keith's—Rome & Cullen—Nolan & Nolan—Wright & Dietrich—Langford & Frederick—Rooney & Bent—Rose Coghlan—George Price—Mijares—Melnotte & Leedum.

WILMINGTON.

Garrick—Wm. Cutty—Wright & Wilson—Carson & Willard—Brower 3—The Spider.

YOUNGSTOWN.

Hippodrome—Ruth Royce—J. & L. Leonard Co. Masters & Kroft—Grenadier Girls—Novelty Clintons—Herbert Clifton—Holmes & La Vera—Finlay & Hill—Sabina & Goodwin.

ORPHEUM

CHICAGO.

Majestic—Dresser & Gardner—Imhoff Conn & Corinne—Maude Earl Co.—Joe Browning—3 Bobs—Kharum—Samaroff & Sonia.

Palace—Singer's Midgets—Dolly Kay—Muriel Window—Homer Miles Co.—Jas. Cullen—Rice & Werner—Le Rue & Dupree.

State Lake—Evelyn Nesbit—Billy McDermott—T. & K. O'Meara—Gruber's Animals—Crawford & Broderick—Cartmell & Harris.

CALGARY AND VICTORIA.

Orpheum—4 Mark Bros.—Maroney & Auburn—Lucos & Inez—O'Donnell & Blair—Basil Lynn & Co.—Ben K. Benny.

DES MOINES.

Orpheum—"Ye Song Shop"—Master Gabriel Co.—Stuart Barnes—Howard's Ponies—The Rickards—Grace De Mar.

DENVER.

Orpheum—4 Mortons—Lyons & Yosco—Lew Brice & Co.—Bob Hall—Ruth Budd—E. & J. Connolly—McRae & Clegg.

DULUTH.

Orpheum—Wilbur Mack Co.—"And Son"—Watts & Hawley—Shelton Brooks Co.—Mirano Bros.—Sandy Shaw—Melody Garden.

KANSAS CITY.

Orpheum—Cressy & Dayne—Sylvester Schaffer—Will M. Cressy—Barber & Jackson—Roy & Arthur—Florence Tempest Co.

LINCOLN.

Orphemu—Nat Nazarro Jr. & Bro.—Bernard & Duffy—4 Readings—Pietro—Eva Taylor Co.—Marmein Sis & Schooler—Lachmann Sisters.

LOS ANGELES.

Orpheum—Josephine & Henning—Chas. Grapewin Co.—Sam Hearn—Edith Clifford—Ishikawa Bros.—Bert Fitzgibbon—Hickey Bros.—Rainbow Cocktail.

MEMPHIS.

Orpheum—Eva Shirley & Band—Johnny Ford & Co.—Sybil Vane Co.—"The Man Hunt"—Hayden & Ercelle—Robbie Gordone.

MINNEAPOLIS.

Orpheum—Olga Petrova—Rigolette Bros.—Gene Greene—Frank Wilson—Musical Hunters.

MILWAUKEE.

Palace—Winston's Sea Lions—Claudia Coleman—Wood & Wyde—La Petite Revue.

Majestic—Hyams & McIntyre—Santos & Hayes—Gallagher & Martin—Lambert & Ball—Brendel & Bert—4 Aces—Mabel Burke & Co.—Herbert's Dogs.

NEW ORLEANS.

Orpheum—Ciccolini—Harry Greepa Co.—Venita Gould—William Ebs—Meinotte Duo—Brendel & Bert.

OMAHA.

Orpheum—Flashes—Frank De Voe & Co.—Polly Oz & Chick—Ernest Evans Co.—Hudler Stein & Phillips—The Duttons—Travers Douglas Co.

OAKLAND.

Orpheum—For Pity's Sake—Bessie Rempel Co.—Elsa Huegger Co.—Harry Cooper—Van & Eelle—Marconi & Fitzgibbon—Burns & Frabito—Ryan & Orlob.

PORTLAND.

Orpheum—Emma Carus Co.—Jack Kennedy Co.—Ames & Winthrop—Ed. Morton—Marino & Maley—Mlle. Rhea Co.—Hughes Duo.

SAN FRANCISCO.

Orpheum—Henry Santry & Band—Lichtners & Alexander—Maria Lo—Harry Jolson—Kinney & Corinne—Bruce Duffet Co.—Kennedy & Nelson—Morgan Dancers.

SACRAMENTO AND FRESNO.

Orpheum—The Little Cottage—Bradley & Ardine—Kenny & Hollis—Duffy & Caldwell—Pisano Co.—Lucille & Cockie.

ST. LOUIS.

Orpheum—Jimmy Hussey Co.—Lillian Shaw—Cartmell & Harris—Will J. Ward & Girls—Lydia Barry—B. & J. Creighton—Indoor Sports.

SEATTLE.

Orpheum—Wm. Rock & Girls—Leo Zarrel Co.—Nan Gray—Mower & Avery—Baraban & Grohs—Harry Rose—Le Maire & Hayes Co.

ST. PAUL.

Orpheum—Ford Sisters & Co.—Brent Hayes—Prima Co.—Mary Marble Co.—Chris Howard Co.

SALT LAKE CITY.

Orpheum—Extra Dry—Ivan Bankoff Co.—Francis Renault—Steele & Winslow—Una Clayton Co.—Fay Courtney—Ford & Urma.

VANCOUVER.

Orpheum—Billy Shaw's Revue—Phil Baker—Bostock's Rid. Sch.—Byrnes & Gehan—Avey & O'Neil—Sarah Padern Co.—Ebby & Nelson.

WINNIPEG.

Orpheum—Myers & Noon—Montgomery & Allen—John B. Hymer Co.—Maurice Burkhardt—Choy Ling Hee Troupe—Nitta Jo—La Mont Trio.

(*Continued on page 27.*)

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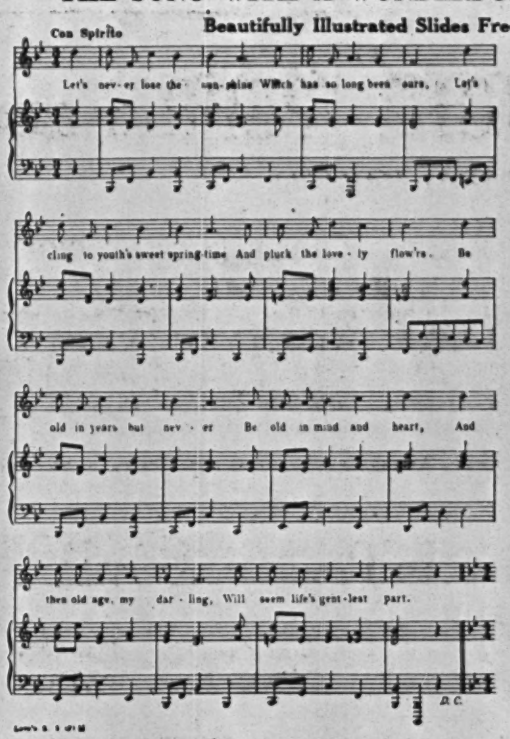
Con Spirito
Let's nev-er lose the sun-shine Which has so long been ours, Let's
cling to youth's sweet spring-time And pluck the love-ly flow'rs. Be
old in years but nev-er Be old in mind and heart, And
then old age, my dar-ling, Will seem life's gent-lest part.
D.C.

Time turns us old, my darling,
Love keeps us young meanwhile,
And though you're grey, my darling,
Yet young is your sweet smile.
The fancy days fled from us
As some sweet story told,
But the love we bore in courting
Has never yet grown old.

Let's never lose the sunshine
Which has so long been ours,
Let's cling to youth's sweet springtime
And pluck the lovely flow'rs.
Be old in years but never
Be old in mind and heart,
And then old age, my darling,
Will seem life's gentlest part.

We're marching in the sunset,
But what have we to fear,
For we have lived and loved, dear,
And that's our purpose here.
True death may separate us
From earth but we shall be
A proof of love, my darling,
Out in eternity.

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GLOOM ASSASSINATORS
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Direction—MATHEWS & MILLER
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in HEARTS and FLOWERS
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DIR. MAX HART

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BOOKED SOLID DIR., HORWITZ & KRAUS

Buhla Pearl

Sunny Songs and Sayings

Direction: Horwitz-Kraus, Inc.

VAUDEVILLE BILLS

(Continued from page 25)

BRIDGEPORT.

Poli—Fox & Mayo—Martin & Lee—Royal Pekin Troupe. (Last Half)—John O'Malley—Evans & Wilson—Lou Friscoe-Chiha—Hector—Will O'Clare & Girls.

Plaza—McManus & McNulty—Cal Dean & Girls. (Last Half)—Jack Reddy—Broadway Higgins.

HARTFORD.

Palace—Nora & Sidney Kellog—Marshall & Covert—Hector—Cave Man Love. (Last Half)—Pagana—Conlin & Glass—Nevins & Mack—Royal Pekin Troupe.

NEW HAVEN.

Palace—Evans & Wilson—Lou Friscoe-Chiha—Marlett's Mannikins. (Last Half)—Fox & Mayo—Playmates—Marie & Ann Clark—Stevens & Lovejoy.

Bijou (First Half)—Jack Reddy—Broadway Higgins. (Last Half)—Joe Madden—McManus & McNulty—John R. Gordon & Co.

SPRINGFIELD.

Palace—Martin & Elliott—John O'Malley—John R. Gordon & Co.—Marie & Ann Clark—Bert Earle & Girls. (Last Half)—Les Valdens—Lamey & Pearson—The Outcast—Lew Wilson—Cave Man Love.

SCRANTON.

Poli—Célina's Circus—Wm. Morrow & Co.—McLellen & Carson—Four Melody Maids—Bowers, Walters & Croker. (Last Half)—Claude Roode & Francis—Wallace Galvin—Sampsell & Leonhard—Gillen & Mulcahey—Tid-Bits.

WATERBURY.

Poli—The Maddens—Pagana—The Outcast—Nevins & Mack—Playmates. (Last Half)—Nora & Sidney Kellog—Marshall & Covert—Cal Dean & Girls—Fayden Trio—Hanlon & Clifton.

WILKES-BARRE.

Poli—Claude Roode & Francis—Wallace Galvin—Sampsell & Leonhard—Gillen & Mulcahy—Tid-Bits. (Last Half)—Celina's Circus—Wm. Morrow & Co.—McLellen & Carson—Four Melody Maids—Bowers, Walters & Croker.

WORCESTER.

Poli—Les Valdons—Lamont & Wright—Conlin & Glass—Stevens & Lovejoy. (Last Half)—Martin & Lee—Bert Earle & Girls.

Plaza—Mabel Fonda & Bros.—Lamey & Pearson—Will O'Clare & Girls—Fayden Trio—Hanlon & Clifton. (Last Half)—Reiss & Edwards.

PROCTOR CIRCUIT
Week of Feb. 23

NEW YORK CITY.

Fifth Ave. (First Half)—Ida Brooks, Hunt & Co.—Sig. Franz & Co.—Lloyd & Christie—Wm. H. Armstrong—Harry Hinis—Gaby Bros. & Carl—Dillon & Parker. (Last Half)—Diana Bonner—Ward & Van—Henry Marshall & C. Sisters.

81st St.—Permain & Skelly—Mr. & Mrs. James Barry—Rosscoe Aids & Band—Three Naces—Franklyn Ardell & Co.—Hirshall Hendere.

58th St. (First Half)—Sissbe & Blake—Tony—A. Dunn & E. Wheeler—Estella & B. Gordon—Cronin's Merrymen—Nestor & Vincent—Allman & Nalle. (Last Half)—Linton & Lawrence—Otoo Bros.—Ribb & Whitman—Sig. Franz & Co.—Straus Twins—Ward & Raymond.

Harlem Opera House (First Half)—Rahn & Beck—Valentine & Bell—Warden Girls—Browning & Denny—Sully & Thornton. (Last Half)—Crawford & Lawrence—McCarthy & Stenard—Gaby Bros. & Clark.

23rd St. (First Half)—Four Buttercups—Zuhan & Dreis—Eddie Hefon & Co.—E. & E. Carmen. (Last Half)—Rahn & Beck—Brown & Evans—Dobs & Welch—Clemens Belling & Co.

125th St. (First Half)—Daniels & Walters—Henry Marshall & Crisp Sisters—Abyssinian Trio—Harry Breen—Larry Reilly & Co. (Last Half)—Submarine F. 7—Florida Four—Stone & Campbell—McGreery & Doyle.

Mt. Vernon (First Half)—Frank Wilson & Co.—Clemens, Belling & Co.—Ward & Van—Betty Bond. (Last Half)—F. E. Carmen—Piantadosi & Walton—Lloyd & Christie.

BROOKLYN, N. Y.

Greenpoint (First Half)—Deiro—Lawrence, Crane & Co.—Stockton's Terriers—McGreery & Lloyd—Dunn Sisters. (Last Half)—Bartram & Saxton—Harry Breen—Daniels & Walters—Powell Troupe—Those French Girls.

Prospect (First Half)—Piantadosi & Walton—Reckless Eve—Powell Troupe—Fraser & Bunce—Alf Loyal. (Last Half)—Will H. Armstrong & Co.—Keegan & Edwards—Major Allen—Allman & Nalle.

Halsey (First Half)—Willie Hale & Bro.—Jack & Nayon—Jean Devereax & Co.—Race & Edge—Lamb's Mannikins.

ALLENTOWN.

(First Half)—Schan & Pike—Dolly Ward—Lamberti—Bevan & Flint—Libby, Sparrow & Co.—Golden Gate Trio—Jarrow—Hyman, Adler & Co.—Spencer & Williams—Maryland Singers.

ALBANY.

(First Half)—Wm. O'Clare & Girls—Jack McAuliffe—John M. Sharks & Co.—Burke & Touhey—Elizabeth Murray—Breen Family. (Last Half)—Three Nittos—Chas. Kenna—Cortez Sisters—Donovan & Lee—A Hungarian Rhapsody—Nine White Hussars.

AUBURN.

(First Half)—Black & White—Tom Gillan—Cliff Nazarro & Co.—Emmett Devoy & Co. (Last Half)—Gordon & Germaine—Bob & Peggy Valentine—Primrose Four—Lots & Lots.

BINGHAMTON.

(First Half)—Ford & Truly—Starr & Mulvey—Awana & Girls. (Last Half)—Keno & Wagner—Alf Grant—Richard the Great.

CANTON.

El Rey Sisters—Emma Stephens—Wilson Bros.—Beatrice Morgan & Co.—Mel Klee—Jos De Kos Troupe.

CHESTER.

(Last Half)—Capt. Betts & Seals—Malcom & Lamar—Anderson & Graves—Nellie Green—Ned Nestor & Sweethearts. (Last Half)—Rose Moon & Co.—Money, Seenna & Lee—Gerald Griffan & Co.—Tabor & Green—The Hoosier Girl.

CAMDEN.

(First Half)—Toby & Girls—Howell & Gear—Gould & Allmand—Rose Moon & Co. (Last Half)—Burmett Twins & Co.—Billy Barlow—Cook & Oatman—Mabel Be Careful.

EASTON.

(First Half)—Golden Gate Trio—Sarrow—Jolly Wild & Co.—Spencer & Williams—Maryland Singers. (Last Half)—Dechavo & Pike—Dolly Ward—Lamberti—Bevan & Flint—Libby, Sparrow & Co.

ELIZABETH.

Strauss Twins—Edward Marshall—Rolling On—An Hour For a Night.

GREENFIELD.

(First Half)—Tom Platt—McManus & McNulty—Makee & Montgomery—Arthur Rigby—Berzac's Circus. (Last Half)—Euyera Sisters—Willie Fields—Dyer, Rogers & Bell—Stewart & Neff—Travello & Seals.

HARRISBURG.

(First Half)—The Parshleys—Rowland & Meehan—Whipple, Huston & Co.—Gillen & Mulcahey—Esther Trio. (Last Half)—The Patricks—Lane & Harper—Marie, Hart & Co.—Marie & A. Clark—Techewia Cots.

ITHACA.

(First Half)—Celina's Circus—Ross & Ashton—Waak & Lewand Sisters. (Last Half)—International Revue—Pero—Starr & Mulvey—Memories.

JERSEY CITY.

(First Half)—Stone & Campbell—Those French Girls—Florida Four. (Last Half)—Zurn & Dreis—John Herman—Lawrence, Crane & Co.—Dunn Sisters—Mary Servass U Co.

LANCASTER.

(First Half)—Juliet Bush—Moey, Senna & Lee—Shea & Carroll—Jazz Tid Bits. (Second Half)—Hip Raymond—Anderson & Graves—Octavo—Ned Nestor & Sweetheart.

McKEESPORT.

(First Half)—Dolly's Pets—Ben Smith—Chas. Loder & Co.—Babcock & Dorilda. (Last Half)—Lawrence Bros. & Thelma—Yen Wah—McCabe Robinson Trio.

PHILADELPHIA, PA.

Nixon—Legrohs—Juggling Nelsons—Conley & Wess—McFarlane & Palace—Chas. & Latour—Sid Townes.

Girard—Marguerite & Alverez—Fabor & McGowan—Harmon & Harmon. (Last Half)—Cantwell & Walker—Browers, Walkers & Cooke—Race & Edge.

Keystone—Billy & Mae Ritchie—Murphy & Lachmar—Dalton & Craig—Wilkins & Wilkins—Sweet Sixteen.

Wm. Penn (First Half)—Browers, Walker & Croke—Gerald Griffen & Co.—Cantwell & Walker—Aileen Stanley. (Last Half)—Harlequin Trio—Harmon & Harmon—Ed. Hume & Co.—Noodles, Fagan & Co.—The LeGrons.

NEWARK.

(First Half)—Howard & Clark Revue—Major J. Allen—Jas. & M. Harkins—Keegan & Edwards—Brown & Weston & Co.—McConnell & Austin—Ruth Roye.

PITTSFIELD.

(First Half)—Elvera Sisters—Howard & Benard—Duer, Rogers & Bell—Billy Curtis—Trevlo & Seals. (Last Half)—Tom Platt—McManus & McNulty—Smith & Farmer—Geo. Hearn—Haulon & Clifton.

PITTSBURGH.

The Renzettas—Martindale & Young—Hall & O'Brian—Josephine Lennard—Jean Gordon's Players—Armstrong & Stanton—Sherman & Rose.

PASSAIC.

(First Half)—George and R. Perry—B. Lorraine—Allen & Walton—Baker & Rogers—Riva Larsen Troupe. (Last Half)—Willie Hale & Bro.—Corinne Arbuckle—Edna Nickerson Co.—McCormack & Irving—Four Haigs.

PATERSON.

(First Half)—Tom McRaey & Co.—Scanlon Danno Bros. Co.—Henry & Moore—Hamlin & Mack—Good Night. (Last Half)—Furman & Nash—Larry Reily & Co.—Four Buttercups—J. Jones & Co.

READING.

(First Half)—Three Van Cooks—Josephine Davis & Co.—Langton & Smith—Hyman Adler & Co.—Welch, Mealey & Montrose. (Last Half)—La Troy Bros.—Largay & Snee—Moore & Sears—Shirley Sisters & Bernie.

SCRANTON.

(First Half)—Mitcheal—Jack Reddy—Evans & Wilson—Gruber's Animals. (Last Half)—Ladd & B. Shannon—Clay & Robinson—T. Allen & Co.—Innis Bros.—Bert Melrose.

SYRACUSE.

(First Half)—Keno & Wagner—Crane & Howard—Memories—The Dohertys—Alf Grand—Richard the Great. (Last Half)—Ross & Ashton—Awanna & Girls—Gary, Owen & Co.

SCHENECTADY.

(First Half)—Hazel Moran—Donohue & Fletcher—Helen Gleason & Co.—Joe Daniels—A. Seymour Brown. (Last Half)—Three Kundis—Art Smith—Emma Devoy & Co.—Manning, Feeley & Knoll—Johnny Muldoon & Pearl—Franklyn & Eddy Edward Band.

(Continued on page 31.)

BEN BILLIE
Mowatt AND Mullen
THE SUNBRITE PAIR
Material by James Madison Dir. Pete Mack

Nat Mortan
THE SINGING JAZZ KING
Watch the Hat Shimmy White Minstrel Man Now in Vaudeville
Booked By Arthur Horowitz and Lee Kraus

BOB JIMMY
LYONS and CLAYTON
Hilarious Italian Musical Entertainers

BELLE MEYERS
JUST SONGS IN VAUDEVILLE

COOKE, MORTIMER & HARVEY
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FULTON & MACK
Uncomparable Equilibrists
Booked Solid Director, Max Obendorf

THE GOLDEN BIRD
Presented by
LORRIANE EVON
BOOKED SOLID DIRECTION—SAM BAERWITZ

ALYCE LUCILLE
SHELDON AND DAILEY
"NIFTY SONGS AT THE PIANO"
Dir.—PETE MACK

JANE and GLORIA
"JUST TWO GIRLS"
IN VAUDEVILLE

TOM FRANK
GORDON and GERMAINE
BOOKED SOLID. U. B. O.

SIDNEY **BYRON AND PRICE** BETTY
in "A MODEL UNION".
Staged by HASSARD SHORT Direction—CHAS. S. WILSHIN

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"HARMONY IN A CHINESE LAUNDRY" Direction CHAS. S. WILSHIN

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IRONS and CLAMAGE WORLD BEATERS

OLYMPIC—THIS WEEK
GAYETY, BROOKLYN, NEXT WEEK

COME AND SEE ME AT COLUMBIA THIS WEEK

DELLA CLARK

PRIMA DONNA
SIGHTSEERS

STARS OF BURLESQUE

JAZZ WOP AND PRIMA DONNA — RALPH ROGERS AND ELSIE DONNELLY — WITH GIRLS FROM THE FOLLIES

PRIMA DONNA AND VAMPING — PEGGY CONNERS — WITH "OH FRENCHY" COMPANY

JUVENILE SOUBRETTE JUVENILE — TOM WARDELL-LACOSTE AND BERTHA JOHN WARDELL — DOING SPECIALTY WITH "OH FRENCHY"

"GIRLS FROM FOLLIES" IS A BIT SHOW THAT WILL PLEASE PATRONS

The program at the Star last week read "Strouse and Franklin present 'Girls From the Follies,' with Fred 'Falls' Binder, in a two act musical frivolity 'Here and There.'"

We are afraid that there must have been some mistake in the printing of the program, as, when the curtain went up, there was no Binder there. But in his place we found Sammy Spears. On inquiring we learned that Binder had taken the night off on account of injuring his hand which had developed into blood poisoning. While Spears, who jumped in on very short notice, did very well with the part, he could not be expected to put over the performance that the regular comedian who had played the part all season would. It would not have made any difference who jumped in, they could not have done much better under the same conditions. As it was, everyone worked hard and did their very best to put over a good performance, and while some of the bits dragged, the show got over nicely.

BURLESQUE NEWS

(Continued from Page 15 and on 38)

Most of the comedy honors went to Ralph Rogers, doing an eccentric Italian comedy role, which is new to most of the patrons here. He is using a very good make-up which alone is very funny. As a comedian he stands out in the show. His mannerisms are very funny and he has a quiet way of working which never failed to get a laugh, whatever he did. He wears loose fitting clothes and has a corking good singing voice.

Larry Larrivee is the second comedian and is doing an Irish part. While not having an awful lot to do, he takes care of what he does very well.

Spears did his Hebrew character and got over very well. He had to feel his way most of the time, and when he was not sure of his point, he would take a bump.

T. J. Murphy was ill and his place was filled by Manager William Trueheart and we want to say that the part was most capably handled. Trueheart not alone handled his lines well, but took several falls in a true acrobatic fashion. The firm is lucky to have a man like him to handle its show.

Harry C. Van, the "straight" man, was suffering with a cold, which handicapped him in his work and also prevented him from singing.

A very striking prima donna is Elsie Donnelly, a handsome brunette with a dandy singing voice. She rendered several numbers that were generally encored and worked well in the scenes and bits. Her wardrobe is pleasing to the eye and she knows how to dress.

Anna Armstrong handled herself with credit. She reads lines well and works nicely with the comedians. Her dresses look well from the front.

Little Shirley Mallette, a "peppery" soubrette, put her numbers over with lots of action and worked them up finely for encores. In the few bits in which she appeared she proved she could read lines. She wears pretty dresses and looks well in tights, of which she makes four or five changes.

Rogers and Donnelly offered a fine specialty and stopped the show early in the first part. They worked in one. They sang several styles of numbers, danced and talked. Miss Donnelly, for a large woman, is most graceful. They are both good entertainers and the audience could not get enough of them.

Miss Malette did a graceful Egyptian dance in the first part that pleased.

In the cabaret scene several specialties were offered by Miss Armstrong, Miss Mallette and Miss Donnelly that went over well and for encores. Rogers and a fellow who was not on the program, offered a musical specialty that was encored several times.

In a table bit Miss Armstrong did an excellent "drunk" in a most natural way. She worked it up with Spears and it stamped her as a performer.

The show is a bit show, with specialties sandwiched in here and there, and, while the bits were old, they went over well.

The chorus is composed of a pretty lot of girls who are well costumed. The numbers have been staged nicely and several novelty numbers were given. SID.

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CLAIMS DITRICHSTEIN PLAY

Trouble is threatening between Richard Bennett and Leo Ditrichstein over the latter's rights to Eugene Brieux's play, "We Americans." According to Bennett, Brieux has written him from Paris, offering him the rights to the play if he desired them. He claims he cabled back that he had accepted the piece for tentative production, and then was surprised to read that Leo Ditrichstein had the rights.

The deal with the latter was handled by Oscar Osso, according to the report.

GERSTEN BUYS HOBOKEN HOUSE

Frank Gersten has purchased the United States Theatre, at Sixth and Washington streets, Hoboken, from J. I. Kislak. The holding price was $250,000.

Gersten has been connected with the Lexington and other houses in Manhattan in the past.

OPENS NEXT WEEK

Arthur Richman's new comedy, "Not So Long Ago," will be opened by the Shuberts in Atlantic City on March 1. Eva La Gallienne, Charles Abbey and May Kennedy are in the cast.

BURLESQUE NEWS
(Continued from page 29)

KAHN HAD ALL HIS PRINCIPALS DOING BITS LAST WEEK

The first part of the show at Kahn's Union Square last week was called "The Two Daddies," and Tom Barrett and Joe Rose had the principal comedy roles. The second part was "Fun in a Turkish Bath," and Harry Marks Stewart and Rose had the principal parts. Both were bit shows in which most of the principals took part.

Stewart is a new man at the Square. He is a Hebrew comedian who recently closed with Al Reeves' Show. He worked in very nicely and offered a different idea of this role than any other comedian at the Square this season. Rose also did a Hebrew comedy part last Wednesday afternoon of another type, and did very well.

Barrett did his Irish character and was amusing in the part. His dialect was good. Harry Mandell handled the "straight," and although he took care of all he had to do nicely, the producers did not hand him out very much. They should give him more to do, let him "feed" the comics more and, we think, in this way better results would be obtained and more laughing heard. A straight man is just as essential to a show as the comedian if he knows how to place the laughs.

Miss Lorraine, who, in several of her costumes was strikingly attractive, stood out in the scenes and bits in which she appeared. This young lady knows how to dress to set off her style of beauty. She reads her lines easily and is a great help to the comedians in putting over the bits. She did remarkably well in one bit with Rose, when she did a "tough" part.

Norma Bell, who has done nearly everything with the shows in the twenty odd weeks she has been at this house, handled herself in her usual clever way. She was also in good voice and had no trouble getting her numbers over. Her costumes were very pretty.

Little Gracie Howard, a neat looking young soubrette, again displayed a number of pretty dresses. She does much better with her fast numbers than with slow ones. She should try to get away from the slower numbers if she can. She can dance and when she has a fast number she puts it over with lots of "pep." Miss Howard reads her lines very well and has a pleasing way of working.

Another new member is Ethel Costello, an ingenue soubrette. She is a pretty brunette and has a neat form. She works nicely and has no trouble in getting her numbers over. Stock burlesque is new to this young lady, but it will not take her long to get in line as she is the style they like at this house. Her dresses are dainty and she is sweet looking.

There must be something wrong with Hazel Hargis, for she is not working as she did when she first came to this house. During her first week here she took eight encores with one of her numbers. But, judging by the way she worked last week, she was lucky to get more than one. Miss Hargis is a pretty girl, with a prety form and is a corking good soubrette, but she is not working now as we have seen her in the past. This is a mistake, as one can never tell who is in the house. Many Broadway managers drop in at this house every week to look things over.

Kahn now has a fine looking lot of dancing baby dolls in his chorus, who work with lots of ginger and assist greatly in putting the numbers over. The costumes looked very well last week. SID.

"BEN HUR" FIGHT STILL ON

An echo of the three-cornered litigation started in 1915 over the motion picture rights to "Ben-Hur," was heard again in the United States District Court last week, where Judge Hough denied the motion made by Harper and Brother, who published the book, to dissolve the cross injunction now operative against all the parties who claim the motion picture rights. These are Henry L. Wallace, son and sole heir to the estate left by the late Gen. Lew Wallace, who wrote "Ben-Hur"; Harper and Brother, who published the book more than thirty years ago, and Klaw and Erlanger, who produced the play more than twenty-two years ago, thus acquiring the dramatic rights.

Each side had claimed that it owned the motion picture rights, which are said to be worth almost $1,000,000, and an action was begun to determine who really does. The court, however, decided that each side had some definite claim to the rights and issued an injunction which has the effect of restraining each contender from disposing of the rights separately. But, if a big enough offer should be received, and if the three sides can agree on the distribution of the money, the court will grant them joint permission to dispose of the rights.

Harper and Brother recently attempted to eliminate K. and E. as a claimant, by alleging that the show's producers had failed to present the play the required number of times last year, which, if proven, would have put the theatrical firm in the position of having failed to live up to the producing contract made with the late general, thus outlawing themselves in the matter of the motion picture rights. But Judge Hough ruled that K. and E. had presented the play last year the required number of times, and denied the motion.

It is reported that three of the largest film producing companies in this country and several huge European concerns have been bidding against each other for the rights from time to time.

KEEPING BUSHMAN SHOW OUT

Oliver Morosco has decided to hold over the New York presentation of Frances X. Bushman and Beverly Bayne in "The Master Thief" until next season. The play is a dramatization by Edward E. Rose of Richard Washburn Childs' "Paymaster" stories.

This play opened last fall in Wilkes-Barre, from where it played out to the Coast. It is having some changes made in the lines and situations, so that it will be "right" when it comes in, as Morosco expects great things from this combination.

WOODS RE-NAMES PIECE

"A Local Comedy" is the tentative title which A. H. Woods has adopted for "The Bronx Express," the Yiddish comedy he recently acquired and a musical version of which he expects to produce shortly. The play has been done into English by Samuel Golding.

Incidentally, Max R. Wilner, one of the members of the Wilner-Romberg Producing Company, claims that he holds a prior right to the play through its having been placed in his hands for disposal, as agent, by the author, Ossip Dymov.

HAMMERSTEIN SIGNS WELCH

Ben Welch, Jewish comedian, has been engaged by Arthur Hammerstein for a term of five years, and will appear in the new Otto Harbach-Frank Mandel musical comedy, "Jimmie," in which Frances White will be starred. Welch will be given a role that provides pathos as well as smiles.

ACADEMY DOING NEW PLAY

"Our Mr. Hepplewhite," a comedy in three acts by Gladys Unger, will have its first presentation in this country at the fourth matinee of the season to be given by the American Academy of Dramatic Arts. The performance will take place in the Lyceum Theatre next Friday afternoon.

VAUDEVILLE BILLS

(Continued from Page 27)

TORONTO.

Kanelli—Astor Sisters—Revue De Luxe—Winter Garden Four—Billy Davis—Reynolds, Welch & Reynolds.

TROY.

(First Half)—Three Nittos—Shas. Kenna—Cortez Sisters—A Hungarian Rhapsody—Donovan & Lee—Nine White Hussars. (Last Half)—Wm. O'Clare & Girls—Jack McAuliffe—John S. Sharks & Co.—Burke & Touhey—Elisabeth Murray—Breen Family.

UTICA.

(First Half)—Howard & Craddack—Burke & Burke—Foley & Latour—Harry Holman & Co.—Primrose Four—Three Kindles. (Last Half)—Ford & Truly—Jarvis & Harrison—Jim & M. Harkins—International Revue.

UNION HILL.

(First Half)—Hip Raymond—Manning & Lee—Knoll Leary & Co.—Lodge & Rubles—Brower Trio. (Last Half)—Marguerite Alverez—Jack & Nayon —Rolling On—Genevine Homer—Creole Revue.

YORK.

First Half)—La Toy Bros.—Largay & Snee—Moore & Sears—Pressler, Klass & Saxe—Shirley Sisters & Bernie. (Last Half)—Three Van Cooks —Langton & Smith—Josephine Davis & Co.—Rowland & Meelan—Welch, Mealey & Montrose

BAY CITY.

Bijou (First Half)—Clifford & Marsh—Dorothy Lewis—Princess Kalama Co.—Skipper Kennedy & Reves—Corner Store. (Last Half)—Clinton Sisters—Adams & Haggard—Valentine Vox—Seven Serenaders—Burkhart & Roberts—Laura Bennett & Co.

BATTLE CREEK.

Bijou (First Half)—Credic Lindsay—Gordon & Delmar—Prosperity—Harvey, Haney & Grace—Cleo & Thomas—Haveman's Animals. (Last Half) —El Rey Sisters—Moore & Shy—Snapshots—Gaylord & Herron—Frank Bush—Nathane Bros.

FT. WAYNE.

Palace (First Half)—Nathane Bros.—Sam K. Naoni—Silber & North—Farrell, Taylor Co.—Frank Mullane. (Last Half)—Sterling Rose Trio —Adelaide Bell Co.—Somewhere in France."

FLINT.

Palace (First Half)—Weston & Young—Lloyd & Wells—Oct Handworth & Co.—Hamilton & Barnes—Laura Bennett & Co. (Last Half)—Wellington & Sylvia—Wilson & Van—Nason & Rooney—Clayton & Lennie—Peggy Brooks—Havemen's Animals.

JACKSON.

Orpheum (First Half)—Wellington & Sylvia—Gaylord & Herron—Merrian's Dogs. (Last Half)—The Puppetts—Harvey, Haney & Grace—Prosperity—Hamilton & Barnes—Princess Kalama Co.

KALAMAZOO.

Regent (First Half)—Elroy Sisters—The Puppetts—Wilson & Van—Snapshots—Clayton & Lennie—The Rials. (Last Half)—Credic Lindsay—Moore & Shy—Gordon & Delmar—Farrell Taylor Co.—Merrian's Dogs.

LANSING.

Bijou (First Half)—Garciaette Bros.—Mason & Rooney—Lee & Cranston—Peggy Brooks—Cantor's Minstrels. (Last Half)—Clifford & Marsh—Weston & Young—Swede Hall & Co.—Coroner Store.

MUSKEGON.

Regent (First Half)—Moore & Shy—Virginia Belles. (Last Half)—Juggling D'Armo—Silber & North—Oct Handworth & Co.—Frank Mullane—Jack Alfred Trio.

SAGINAW.

Jefferstrand (First Half)—Clinton Sisters—Burkhart & Roberts—Valentine Vox—Seven Serenaders—Swede Hall & Co. (Last Half)—Clifford & Marsh—Cleo & Thomas—Lee & Cranston—Jane Courthrope Co.—Dorothy Lewis—The Rials.

CHICAGO, ILL.

American (First Half)—Ben Linn. (Last Half) —Billy Broad.

Lincoln (First Half)—Collins & Dunbar—York & Arnold—Herman Lieb & Co.—Roy La Pearl. (Last Half)—Miller & Rainey—Brady & Mahoney.

CHAMPAIGN.

Orpheum (First Half)—Cliff Bailey Duo—Rosa Valyda—The Owl—Murphy & White—Dorsch & Russell. (Last Half)—Argo & Virginia—Werner Amoros Trio—Claude & Marion Cleveland—Borsini Troupe.

DAVENPORT.

Columbia (First Half)—Tojetti & Bennett—Russell & Hayes—On Manila Bay—Gonne & Albert. (Last Half)—Bell & Eva—Hans Hanke—Dwyer & Mae—The Cromwells.

DECATUR.

Empress (First Half)—Edwards Trio—Greene & Deane—John T. Doyle & Co.—D. Stephen Hall—Alaska Duo. (Last Half)—Cliff Bailey Duo—Jack George Duo—The Owl—Murphy & White.

EVANSVILLE.

New Grand—Dennis Bros.—La Sova & Gilmore —Loney Haskell—Putting It Over.

GRAND FORKS, N. D.

Orpheum (First Half)—Carl & Inez—Sidonni Dixon—Pitroff & Co. (Last Half)—Baker & Baker—Pommerine & Hathaway—Mabel & Partner.

GREEN BAY.

Orpheum (Last Half)—Robert & Demont—Sam & Ada Beverly—Roy La Pearl—Lady Alice's Pets.

KENOSHA, WIS.

Virginian (Last Half)—Rexo—Rich & Lenore—Captain Kid's Kid—Paul Conchas & Co.

MADISON.

Orpheum (First Half)—Robert & Demont—Lillian Mortimer & Co.—Grace Dewinters—Lady Alice's Pets. (Last Half)—The Seebacks—Corbett & Garron—Six Venetian Gypsies.

MOLINE.

Palace (First Half)—Ezra Matthews & Co.—Dwyer & Mae—Four Hursleys. (Last Half)—Tojetti & Bennett—Creedon & Walsh—Frank Halls & Co.—Alf Ripon—Century Serenaders.

RACINE, WIS.

Rialto (First Half)—Harry Kahne—Captain Kid's Kid—Jimmy Savo & Co.—Four Melody Monarchs. (Last Half)—Ben Linn—Chalfonte Sisters—Emmerson & Baldwin—Three Jahns.

ROCKFORD.

Palace (First Half)—The Seebacks—Sam & Ada Beverly—Corbett & Garron—Six Venetian Gypsies —The Cromwells. (Last Half)—Rexo—La Bernicia—Dave Manley—Four Hursleys.

SOUTH BEND.

Orpheum (First Half)—The Skatelles—Arthur & Leah Bell—Go Get 'Em Rogers—Jack Alfred & Co. (Last Half)—Aerial Eddys—Cantor's Minstrels—Columbia & Victor.

SIOUX CITY.

Orpheum (First Half)—Roy & Arthur—Black & O'Donnell—Clara Morton—Gus Edwards & Co.—Alf & Fanny Stedman—Jordan Girls. (Last Half) —Wanda—Orren & Drew—What Happened to Ruth—Florence Baird & Co.—Marshall Montgomery.

ST. LOUIS.

Grand—Gus Erdman—Bayes & Speck—Three Keena Girls—Jack Symonds—Angel & Fuller—Stratford Comedy Four—Coley & Jaxon—Love Bugs—Selma Brantz.

SPRINGFIELD.

Majestic (First Half)—Werner Amoros Trio—Lehr, Edmonds & Marr—Resista. (Last Half)—Greene & Deane—Stuart & Woods—Ezra Matthews & Co.—Joe Laurie Jr.—Dorsch & Russell.

TERRE HAUTE.

Hippodrome — Gabbert's Due — Hammond & Moody—Keno, Keyes & Melrose—The League of Nations—Winona Winter—Brosius & Brown.

WINNIPEG, MAN., CAN.

Strand (First Half)—Baker & Baker—Pommerine & Hathaway—Mabel & Partner. (Last Half)—Jessie Miller.

NEW YORK CITY.

American (First Half)—Aerial Butters—Orben & Dixie—Johnson, Howard & Lizette—Howard, Kane & Marr—Four Jacks and a Queen—Lynch & Wink—Hal Johnson & Co.—Andrew Mack—Rose & Dell. (Last Half)—Tyler & St. Clair—Harry Watkins—Four Renee Girls—Allman & Nevins—Four Austins—Minnie Harrison—Lew Welch & Co.—Andrew Mack.

(Continued on page 34)

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NEW ACTS AND REAPPEARANCES

(Continued from Page 11)

HELEN KELLER & CO.

Theatre—*Palace.*
Style—*Talking demonstration.*
Time—*Twenty-two minutes.*
Setting—*In three.*

Helen Keller, blind, deaf and formerly dumb, is presenting an act in vaudeville that is replete with sensationalism never before witnessed on any vaudeville stage.

After the curtain ascends, a young man introduces Anne Sullivan (Macy), lifelong and devoted teacher of Miss Keller. Miss Sullivan tells how, at the age of nineteen months, when Miss Keller was blind, deaf, and dumb, she, through perseverance, brought the triumph of her lifetime to a reality when the child uttered for the first time the word "Dog." This was brought about by lip-reading and she afterward showed, when Miss Keller was introduced, how the feat was accomplished.

When Miss Keller made her appearance she was led to centre stage. Then she placed her fingers on Miss Sullivan's lips and articulated every word. This demonstration had the audience spellbound. After a few tests, those in the audience who desired to ask Miss Keller a question were requested to do so, and Miss Sullivan translated them to her by lip movement, Miss Keller answering same quite audibly. She also is possessed of a sense of comedy, as one of the quizzes were, "How old are you, Helen?" and she replied, "On the vaudeville stage I'll always be young."

For a test, both place their hands together and converse to each other, which is another remarkable feat. This act is a revelation, beautifully presented by a heroine beloved by everyone.—J. D.

DIPPY DIERS & CO.

Theatre—*Proctor's Fifth Avenue.*
Style—*Tumbling.*
Time—*Twelve minutes.*
Setting—*In three.*

Dippy Diers, who only recently returned from a year's tour in Europe, has a tumbling offering that is entertaining, but which is not out of the ordinary run of such acts. He comes out in burlesque make-up and goes through a routine of comedy and fall stunts. The girl deserves mention, as she gives a good account of herself on a sort of shovel, using it as a stilt on which she does a dance, at the same time jumping over a row of bottles.

The feature of the act is Dier's fall from several tables, piled four high. He does not use a chair in this, but stands, swaying back and forth, grabbing the top canvas each time when about to fall. The last time the canvas is pulled up and he cannot reach it, tumbling down and landing neatly, doing a somersault. He will fill in as a closer on any bill.

B. O'G.

ROME AND WAGER

Theatre—*Proctor's 23d Street.*
Style—*Song and comedy.*
Time—*Fourteen minutes.*
Setting—*In one.*

A boy and girl act is, as a rule, entertaining, and this offering is no exception. When we make this assertion we do not, necessarily, mean that all boy and girl acts are good. But those whose material and delivery are any good at all generally get a good hand.

The pair start with a song from backstage, coming out at the close. This singing back-stage at the start is getting to be in common usage. Why it is done is hard to explain, for it is too much like listening to a victrola, and an audience can stay at home and do that, besides saving money. The team has an excellent routine of songs, very good voices and deliver their numbers in a nice manner. They also have a very clever line of patter, which is sprinkled with some very good gags, which get a number of laughs. B. O'G.

AT THE SODA FOUNTAIN

Theatre—*Proctor's 23d Street.*
Style—*Revue.*
Time—*Twenty-two minutes.*
Setting—*In three.*

Although it cannot be said that this offering is of the same quality as George Le Baron's Broadway piece "Apple Blossoms," still, it is entertaining and well played. The less said of the singing of the chorus the better.

The plot has to do with a drug store proprietor whose business is being ruined by the drug trust. He gets a clerk, however, whose affability and winning ways with the girls builds up a thriving soda business. In reality, he is not a soda dispenser, but gets jobs in stores, finds out their business possibilities, buys the place if the volume of business warrants it, and then sells it to the drug trust.

Poor business, however, forces the old druggist to send for his daughter, now at college. She arrives and, after Johnny has given her a few tulip kisses and a strawberry squeeze (all refreshments) they fall in love with each other. Johnny then has a lady look up the books and, on getting the returns, buys the place from the druggist for $10,000. The daughter doesn't want to let the deal go through, as she knows the place is not worth half that sum, but finally consents. Johnny then comes forth with the announcement that he had sold the place to the drug trust the day before for twice that sum. The pair then set off to get married.

The old druggist plays his part well, as does Johnny, whose steady line of lively gags keep the audience giggling throughout. The daughter has a fair voice and sings a song in which she is aided by Johnny. The chorus is all right as to looks, and has a few changes of costume that are becoming.

Although the plot of this offering is a bit far-fetched, it is lively throughout and ought to find the going easy.

B. O'G.

"MABEL BE CAREFUL"

Theatre—*Proctor's 125th Street.*
Style—*Musical tab.*
Time—*Twenty-five minutes.*
Setting—*Full stage (special).*

After seeing this tab, one wonders why the authors or producers tell Mabel to be careful in the title and why they weren't more careful in putting the act together. But, for that matter, a tab with a title that represents anything in the act, is a rarity, and, as this act is mediocre on the whole, why should it be different as far as title is concerned?

There is a slight something called a plot to the act. Mabel is supposed to be the proprietor of Piker's drug store, which is her legacy. She is overrun with bills and her sweetheart tries to help her out. She is given ten minutes in which to raise some money. With about one minute left, her sweetheart, who is the juvenile, is left a fortune by some one in France and, despite the fact that he has not the cash as yet, it saves Mabel's drug store furniture from being thrown into the street.

Besides the juvenile and Mabel, there is a comedian. At least he is supposed to be one. There is also a French "Vamp," who brings news of the legacy and who also does about the best work of the cast. There is also a bill collector, who is evidently the stage manager when not reading lines, and a chorus of seven, who are fair. They sing and dance in the usual tab manner, and so do the principals. There is one good laugh bit in the act between the comedian and the members of the chorus.

However, Mabel will probably never be seen on anything but the small time, unless it is an accident. G. J. H.

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Casino Theatre
This week
BEAUTY TRUST
Next Week—SIGHT SEERS

ROUTES OF SHOWS

COLUMBIA WHEEL

Al Reeves' Show—People's, Philadelphia, 23-28; Palace, Baltimore, March 1-6.
Abe Reynolds'—Majestic, Jersey City, 23-28; Perth Amboy, March 1; Plainfield, 2; Stamford, Ct., 3; Park, Bridgeport, 4-6.
Best Show in Town—Berchell, Des Moines, Iowa, 22-26; Gayety, Omaha, Neb., March 1-6.
Ben Welch's Show—Gayety, Pittsburgh, 23-28; Park, Youngstown, O., Mar. 1-3; Grand, Akron, 4-6.
Behman Show—Gayety, Toronto, Ont., 23-28; Gayety, Buffalo, March 1-6.
Beauty Trust—Casino, Brooklyn, 23-28; Peoples, Philadelphia, March 1-6.
Billy Watson's Parisian Whirl—Lyric, Dayton, 23-28; Olympic, Cincinnati, March 1-6.
Bon Tons—Jacques, Waterbury, Ct., 23-28; Miners Bronx, New York, March 1-6.
Bowery—Empire, Newark, 23-28; Casino, Philadelphia, March 1-6.
Bostonians—Olympic, Cincinnati, 23-28; Star and Garter, Chicago, March 1-6.
Burlesque Revue—Victoria, Chicago, 23-28; Columbia, Chicago, March 1-6.
Burlesque Wonder Show—Casino, Philadelphia, 23-28; Hurtig and Seamon's, New York, March 1-6.
Dave Marion's Show—Bastable, Syracuse, 23-26; Lumberg, Utica, 26-28; Gayety, Montreal, Can., March 1-6.
Follies of the Day—Star and Garter, Chicago, 23-28; Gayety, Detroit, March 1-6.
Girls A-La-Carte—Gayety, Buffalo, 23-28; Gayety, Rochester, March 1-6.
Girls of the U. S. A.—Stamford, 25; Park, Bridgeport, 26-28; Cohen's Newburg, N. Y., March 1-3; Cohen's Poughkeepsie, 4-6.
Girls De Looks—Miner's Bronx, New York, 23-28; Orpheum, Paterson, March 1-6.
Golden Crook—Empire, Toledo, O., 23-28; Lyric, Dayton, March 1-6.
Harry Hastings' Show—Gayety, Montreal, Can., 23-28; Empire, Albany, March 1-6.
Hello, America—Gayety, Washington, 23-28; Gayety, Pittsburgh, March 1-6.
Hip Hip Hooray—Columbia, Chicago, 23-28; Berchell, Des Moines, Iowa, March 1-3.
Lew Kelly Show—Gayety, St. Louis, 23-28; Victoria, Chicago, March 1-6.
Liberty Girls—Gayety, Rochester, 23-28; Bastable, Syracuse, March 1-3; Lumberg, Utica, 4-6.
Maids of America—Casino, Boston, 23-28; Columbia, New York, March 1-6.
Million Dollar Dolls—Grand, Hartford, 23-28; Jacques, Waterbury, Ct., March 1-6.
Mollie Williams' Show—Empire, Albany, 23-28; Gayety, Boston, March 1-6.
Oh, Girl—Gayety, Omaha, Neb., 23-28; Gayety, Kansas City, March 1-6.
Peek-a-Boo—Palace, Baltimore, 23-28; Gayety, Washington, March 1-6.
Roseland Girls—Cohen's, Newburg, 23-25; Cohen's, Poughkeepsie, 26-28 Casino, Boston, March 1-6.
Rose Sydell's Belles—Star, Cleveland, 23-28; Empire, Toledo, March 1-6.
Sam Howe's Show—Gayety, Detroit, 23-28; Gayety, Toronto, Ont., March 1-6.
Sight Seers—Columbia, New York, 23-28; Casino, Brooklyn, March 1-6.
Social Maids — Orpheum, Paterson, 23-28; Majestic, Jersey City, March 1-6.
Sporting Widows—Empire, Brooklyn, 23-28; Empire, Newark, March 1-6.
Star and Garter Show—Hurtig & Seamon's, New York, 23-28; Empire, Brooklyn, March 1-6.
Step Lively Girls—Gayety, Kansas City, 23-28; Gayety, St. Louis, March 1-6.
Twentieth Century Maids—Park, Youngstown, 24-25; Grand, Akron, 26-28; Star, Cleveland, March 1-6.
Victory Belles—Gayety, Boston, 23-28; Grand, Hartford, Ct., March 1-6.

AMERICAN WHEEL

All Jazz Review—Gayety, Newark, 23-28; Broadway, Camden, March 1-4; Grand, Trenton, 5-6.
Aviator Girls—Gayety, Sioux City, 23-28; Century, Kansas City, March 1-6.
Broadway Belles—Haymarket, Chicago, 23-28; Gayety, Milwaukee, March 1-6.
Beauty Review—Bijou, Philadelphia, 23-28; Mt. Morris, New York, March 1-6.
Bathing Beauties—New Academy, Buffalo, 23-28; Empire, Cleveland, March 1-6.
Blue Birds—Gayety, Brooklyn, 23-28; Gayety, Newark, March 1-6.
Cabaret Girls—Englewood, Chicago, 23-28; Haymarket, Chicago, March 1-6.
Cracker Jacks—Gayety, Louisville, 23-28; Empress, Cincinnati, March 1-6.
Dixon's Big Review—Folly, Washington, 23-28; Bijou, Philadelphia, March 1-6.
Edmund Hayes' Show—Victoria, Pittsburgh, 23-28; Penn Circuit, March 1-6.
Follies of Pleasure—Standard, St. Louis, 23-28; Park, Indianapolis, March 1-6.
French Follies—Gayety, Milwaukee, 23-28; Gayety, St. Paul, March 1-6.
Girls From the Follies—Plaza, Springfield, Mass., 23-28; Grand, Worcester, March 1-6.
Girls From Joyland—Park, Indianapolis, 23-28; Gayety, Louisville, March 1-6.
Girls-Girls-Girls—Gayety, Baltimore, 23-28; Folly, Washington, March 1-6.
Grown-Up Babies—Star, Toronto, Ont., 23-28; New Academy, Buffalo, March 1-6.
Jazz Babies—Trocadero, Philadelphia, 23-28; Empire, Hoboken, March 1-6.
Kewpie Dolls—Century, Kansas City, 23-28; Tulsa, Oklahoma, March 1-3.
Lid Lifters—Broadway, Camden, 23-26; Grand, Trenton, 27-28; Trocadero, Philadelphia, March 1-6.
Midnight Maidens—Howard, Boston, 23-28; Empire, Providence, March 1-6.
Mischief Makers—Cadillac, Detroit, 23-28; Englewood, Chicago, March 1-6.
Monte Carlo Girls—Empire, Cleveland, 23-28; Cadillac, Detroit, March 1-6.
Oh, Frenchy—Majestic, Scranton, 23-28; Armory, Binghamton, March 1-3; Auburn, 4; International, Niagara Falls, 5-6.
Pacemakers—Gayety, Minneapolis, 23-28; Gayety, Sioux City, Iowa, March 1-6.
Parisian Flirts—Empress, Cincinnati, 23-28; Lyceum, Columbus, March 1-6.
Pat White Show—Armory, Binghamton, 23-25; Auburn, N. Y., 26; Niagara Falls, 27-28; Star, Toronto, Ont., March 1-6.
Razzle Dazzle Girls—Empire, Hoboken, 23-28; Star, Brooklyn, March 1-6.
Record-Breakers—Gayety, St. Paul, 23-28; Gayety, Minneapolis, March 1-6.
Round the Town—Star, Brooklyn, 23-28; Plaza, Springfield, Mass., March 1-6.
Sliding Billy Watson Show—Empire, Providence, 23-28; Olympic, New York, March 1-6.
Social Follies—Penn Circuit, 23-28; Gayety Baltimore, March 1-6.
Some Show—Grand, Worcester, 23-28; Howard, Boston, March 1-6.
Sport Girls—Lyceum, Columbus, 23-28; Victoria, Pittsburg, March 1-6.
Stone & Pillard Show—Majestic, Wilkes-Barre, 23-28; Majestic, Scranton, March 1-6.
Sweet Sweetie Girls—Tulsa, Okla., 22-25; Standard, St. Louis, March 1-6.
Tempters—Mt. Morris, New York, 23-28; Majestic, Wilkesbarre, March 1-6.
World Beaters—Olympic, New York, 23-28; Gayety, Brooklyn, March 1-6.

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Next Week—WORLD BEATERS
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Uniontown, Pa.—Tuesday.
Johnstown, Pa.—Wednesday.
Altoona—Thursday.
Williamsport, Pa.—Friday.
York—Saturday.

COLLECTING INCOME TAX

A corps of income tax experts under the direction of Augustus Barnes will be located in theatres and theatrical clubs in the Times Square district this week, in order to acquaint members of the profession with their duties regarding the filing of income tax returns. The expenses allowed theatrical people as deductions, items of depreciation and the exemptions allowed as announced by William H. Edwards, Collector of Internal Revenue for the District of Manhattan, are as follows:

Expenses allowed as deductions are as follows: Advertising, cartage and freight on scenery and effects, cleaning, laundering, pressing and repairing of stage costumes, commissions paid to agents and booking offices, insurance on stage scenery and effects, music and stage effects which have a life not exceeding one year, powder, paint, etc., salaries and wages of assistants and helpers, storage of scenery and stage effects, telephone and telegraph messages and postage in connection with business, traveling expenses, including railroad fares, taxi and 'bus hire, excess baggage, transfer of baggage, etc., but not including hotel bills, boarding, lodging or meals.

All personal, living and family expenses are not deductible from gross income. Expenses incurred by wife, husband or children traveling with a performer, and who do not assist professionally, are not deductible. Payments for the purchase of musical instruments, costumes, wigs and other stage accessories, with an estimated life of more than one year are not deductible from gross income. Under the heading of "depreciation," performers may claim a reasonable amount for the depreciation arising from wear and tear of such articles. This depreciation is allowable only in respect to costumes used exclusively in connection with the artist's profession.

It is requested that performers keep a book showing on the left hand page the amount of money received each week, and on the right hand page all deductible expenses. Performers are cautioned to always get bills.

Those performers who reside in Greater New York should file their tax return in one of the following districts: First District, New York, Bertram S. Gardner, collector; Boroughs of Brooklyn, Queens and Richmond are in the First District, office, post office, Brooklyn.

Second district, New York, William H. Edwards, collector, Borough of Manhattan; principal office sixth floor, Customs House; branch offices, 28 West Twenty-third street and 126th street and Lenox avenue.

The rest of Greater New York, all of the Bronx Borough which lies north and east of the Harlem ship canal and the Harlem River, is in the Fourteenth District, Roscoe Irwing, collector, office Albany, N. Y.

DEATHS

REGINALD GAUL, theatrical electrician for many productions, including Cohan and Harris and Ziegfeld shows, died last week of influenza. He was thirty years old and lived with his wife at 840 Forest avenue, the Bronx. Services were held at the Funeral Church, Broadway and Sixty-sixth street, the Rev. Dr. Nathan Seagle, rector of St. Stephen's Church, officiating.

HARRY S. TAYLOR, said to have been the originator of the booking agency, died last week in Los Angeles. He was seventy-one years old. Up until the time that Klaw and Erlanger went into the booking business, the Harry S. Taylor Booking Exchange was most powerful and exercised practically supreme control of that end of the show business. On the entrance of K. and E. into the business, the Taylor agency gradually faded out. Taylor retired twenty years ago.

HELEN CONANT died on February 8 at Mercy Hospital, Springfield, Mass., as a result of pneumonia.

GEORGE FRANK, many years ago musical director of Phillips' Lyceum, Brooklyn, died at his home in that borough recently of complications. He had been ill for some time.

In Loving Memory
of that kindly, lovable parent, relative and friend
JOHN B. WILLS
Who Departed from This Life
Feb. 26th, 1913
Leaving behind him cherished memories.
Stella, Walter and Mrs. John B. (Kate) Wills

JOHN H. BURNS, an old time performer, died in San Francisco recently. He had been appearing in the West since 1880 and had owned, in conjunction with Matt Trayers, the Theatre Comique in 'Frisco, and, later, variety houses in Seattle. He was the last of the old quartette consisting of himself, Matt Trayers, Owen Dale and June McCree. He retired from the show business some years ago, and, at the time of his death, caused by inflammation of the lungs, was connected with the Union Iron Works. He is survived by a widow.

RICHARD BARLOW died at the age of forty-eight last week, after a long illness. He had played female parts and appeared as Queen Isabelle in "1492" and also took the role of Katherine in "Evangeline."

MRS. MARION MORIARITY, an old time actress, died last Wednesday at her home on West Thirty-third street, New York City. She was seventy-six years old. She had appeared with her husband, William Moriarity, in a number of plays, among which was "Minor Rose."

In Memory
of My Darling Mother
Mrs. Sarah Weinberg
who parted this life Feb. 25, 1918
Arthur Weinberg

BERTIE HARRY WARD, variety and dramatic agent, died recently in London after a long and painful illness. Prior to taking up agency work, he was an equilibrist, touring under the name of Almone, the Upside Down Wonder. About eight years ago he abandoned the performing side of the business and devoted his time to theatres in Cardiff. The remains were buried at Lambeth Cemetery, Tooting, the arrangements being carried out by William Dunkley. Ward was the husband of Margery Grey, who was a successful performer in variety a few years ago.

JAMES COOK, a well known clown and circus artist, died last week in his 75th year, while at Blyth, London, with William Tudor, proprietor of the Hippodrome. A host of his friends attended his funeral at Cowper Cemetery, Blyth, the arrangements of which were attended to by Mr. and Mrs. Tudor.

JOHN M. WARD, manager of the Gaiety Theatre, Detroit, and well known all over this country, died last week, a victim of heart disease. He had been manager of the Strand Theatre when it opened, and had held his position with the Columbia Amusement Company for many years. He was a member of the Detroit Lodge of Elks and members of that organization had charge of the funeral.

Word has just reached New York of the death of May L. Bell, aged 45, and known as a banjo player. She died at the Jefferson Hospital, Philadelphia, and was buried in the family plot in Boston. She was formerly the wife of Hi Tone Ward.

MILLIE LISTON, a legitimate and motion picture actress for the past thirty-five years or more, died last Friday, Feb. 20, in Bellevue Hospital, of pneumonia.

Mrs. Liston's first appearance was made in "Old Shipmates" with Frank Mordant. She next appeared in "The Span of Life" at Niblo's Garden, and later with her husband in "The Dark Secret." She has also appeared in more than fifty other plays. Her last appearance was in "Freedom" at the Century Theatre.

MARTIN HEALY died recently at Ardmore, Oklahoma, aged forty-nine. Heart trouble was the cause. He was born in Syracuse and started his stage career as a boy. At the age of twenty he was one of the team of Wood and Healy, an acrobatic comedy act in vaudeville. He later appeared with Healy and Costello, Healy and Mason, Healy and Hayes and "A Hot Old Time with the Rays." He was also the original Jeff in "Mutt and Jeff." He has been playing with his wife, Minerva Adams, who survives him, for the past twelve years. Both have been appearing with Gus Hill's "Mutt and Jeff" company for nine years.

FRANKLIN MAURICE LEAVEY, treasurer of the Orpheum Theatre in San Francisco for the last eleven years, died on February 12, from influenza. He was forty-two years old and is survived by his mother and several brothers and sisters. He was a member of the Paul Revere Masonic Blue Lodge, a thirty-second degree member of the San Francisco Scottish Rite of Free Masonry and a member of Island Temple Shrine

RICHARD DABB, proprietor of the Lyric Theatre, Shenandoah, Pa., for many years, died last week at his home there, following an illness with asthma, from which he suffered for years. He was a native of England and had resided in Shenandoah for a number of years. Besides his widow, he is survived by one son and two daughters.

VAUDEVILLE BILLS

(*Continued from page 31.*)

Boulevard (First Half)—Tyler & St. Clair—Driscoll & Westcott—Three Autumns—Shiner & Miller—Nelson & Barry Boys. (Last Half)—The Birssons—Nippon Duo—Murray Livingstone—Mason & Gwynne—Golden Troupe.

Victoria (First Half)—Linko & Linko—Mason & Gwynne—Lew Welch & Co.—Ward Bros.—Gautier's Toy Shop. (Last Half)—Herberts—Bobby Van Horn—Hal Johnson & Co.—Tracey & Mohr—A Lonesome Girl.

Lincoln Square (First Half)—The Birssons—Minnie Harrison—Concentration—Harry Lee—Harrah & Mulroy. (Last Half)—Linko & Linko—Orben & Dixie—Concentration—Marva Rehn—Russo, Ties & Russo.

Greeley Sq. (First Half)—Sidney Potter & Co.—Challis & Lambert—Blair & Crystal—Dorothy Burton & Co.—Four Volunteers—Four Renee Girls. (Last Half)—The Florins—Mills & Smith—E. F. Hawley & Co.—Jimmy Reynolds—Six Virginia Steppers.

National (First Half)—The Florims—Bobby Van Horn—Stan & May Laurel—Tracey & Mohr—Military Revue. (Last Half)—The Scrantons—Bernard Merritt—Walter Low & Co.—Jack Rose & Co.

Delancey (First Half)—Fritchie—Bernard & Merritt—McDermott & Heagney—Decorators—Murray Livingston—Sabbott & Brooks. (Last Half)—Rose & Dell—Ward & Gowry—Stan & May Laurel—Stone & Moyer Sisters—Shiner & Miller—Retter Bros.

Orpheum (First Half)—Ward & Wilbur Girls—Nippon Duo—Allman & Nevins—Loughlin & West—Imperial Four—Golden Troupe. (Last Half)—Sidney Potter & Co.—Nelson & Barry Boys—Blossom Baird & Co.—Weber & Elliott—Gautier's Toy Shop.

Orpheum (First Half)—Ward & Wilbur Girls—Nippon Duo—Allman & Nevins—Loughlin & West—Imperial Four—Golden Troupe. (Last Half)—Sidney Potter & Co.—Nelson & Barry Boys—Blossom, Baird & Co.—Weber & Elliott—Gautier's Toy Shop.

Ave. B (First Half)—Fulton & Mack—Evelyn O'Neill—"Love in the Suburbs"—Chick & Tiny Hawley—Six Virginia Steppers.

BROOKLYN, N. Y.

Metropolitan (First Half)—Retter Bros.—Jimmy Reynolds—Walter Low & Co.—Weber & Elliott—"A Lonesome Girl." (Last Half)—Aerial Butters—McDermott & Heagney—Loughlin & West—Harry Lee—Four Jacks and A Queen.

De Kalb (First Half)—The Scrantons—Marva Rehn—Eddie Carr & Co.—Pinto & Boyle—Russo, Ties & Russo. (Last Half)—Ward & Wilbur Girls—Driscoll & Westcott—Decorators—Trovato—Johnson, Howard & Lizette.

Palace (First Half)—Robb & Whitman—E. F. Hawley & Co.—Ubert Carlton. (Last Half)—Bonner & Powers—Leila Shaw & Co.—Chick & Tiney Harvey—Les Merchants.

Fulton (First Half)—Harry Watkins—Mills & Smith—Blossom Baird & Co.—Trovato—Stone & Moyer Sisters. (Last Half)—Harrah & Mulroy—Challis & Lambert—Eddie Carr & Co.—Ward Bros.—Sabbott & Brooks.

Warwick (First Half)—Kennedy & Kramer—Leila Shaw & Co.—Bonner & Powers—Erford's Golden Whirl.

BALTIMORE, MD.

Six Tasmanians—Henry J. Kelly—Bertram May & Co.—Shea & Carroll—Gene Hamilton.

BOSTON.

(First Half)—Mann & Mallory—Primrose Minstrels—Mary Haynes & Co.—Arco Bros. (Last Half)—Canaris & Cleo—Evelyn O'Neill—"Never Again"—Danny Simmons—Jack Moore Trio.

FALL RIVER.

(First Half)—Canaris & Cleo—Evelyn O'Neill—"Never Again"—Danny Simmons—Jack Moore Trio. (Last Half)—Mann & Mallory—Primrose Minstrels—Mary Haynes & Co.—Arco Bros.

HAMILTON, CANADA.

Musical Walands—Jessie Reed—Genaro & Gold—Isabelle D'Armand & Co.—Royal Uyena Japs.

HOBOKEN.

(First Half)—La Dora & Beckman—Faye & Jack Smith—Townsend, Wilbur & Co.—O'Connor & Dixon. (Last Half)—Bollinger & Reynolds—Dixie Four—Dorothy Burton & Co.—Dunham & Edwards.

LONDON, CANADA.

(First Half)—Bolla Trio—Downing & Bunin—Jones & Jones—Al Golem Troupe. (Last Half)—Leonard & Wright—Griff & Ray—Stuart Black & Co.—Clairmont Bros.

MONTREAL, CANADA.

Eckhoff & Gordon—Johnson Bros. & Johnson—Pearl Abbott—Julian Rose.

LETTER LIST

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Price, Mrs. Pearl
Powers, Babe
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RIVOLI-RIALTO WELL BOOKED

"Easy to Get," the comedy featuring Marguerite Clark, is being shown at the Rialto Theatre this week. The feature picture at the Rivoli is "Huckleberry Finn," the Paramount Artcraft special, featuring Lewis C. Sargeant as "Huck."

THEDA BARA HAS A THRILLER

WASHINGTON, Feb. 19.—The opening of "The Blue Flame," a drama in four acts by George V. Hobart and John Willard, at Poli's Theatre, this week, proved to be an affair of considerable interest, in that, aside from marking the opening of a new production, Theda Bara, of motion picture fame, is seen for the first time in the role of a star on the legitimate stage.

In construction, the play is one hundred per cent. melo-drama, being embodied with a wealth of tense moments and dramatic incidents. The story revolves about the character of Varnum, a youthful inventor. He loves Ruth, a young school girl, whose devotion to good works and faith in God, however, annoys him. Uncomprehendingly, she returns his love with the ardor of a pure heart.

His continual boast that he is as great as her God, holding the power of life, distresses her. While ruminating about his laboratory she touches one of his devices and is apparently killed. But her physical life is restored by the young inventor through his invention, and as Ruth regains consciousness a blue cloud floats from her, and she opens her eyes a woman bereft of soul.

Ruth then weds Varnum, and at once proceeds to amuse herself with his male friends, disdaining to stop at anything evil. Her winning of the young fiance of Varnum's sister drives the latter to insanity and to the home of a rich Chinaman of Pell street, who takes pity on her.

Ruth and the unfaithful lover become addicts to "coke," and the man steals a sacred emerald for her sake, to obtain which she goes to the slums of Chinatown and to the home of the Oriental who has rescued her husband's sister. Threatened with death because of her possession of the sacred gem, Ruth arranges that the girl shall be suspected of stealing it, and the latter is killed by the Chinaman.

A gloomy air is cast over most of the play by the representation of the depths to which a woman without soul can fall.

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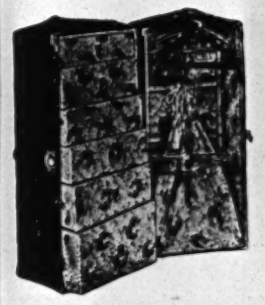

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